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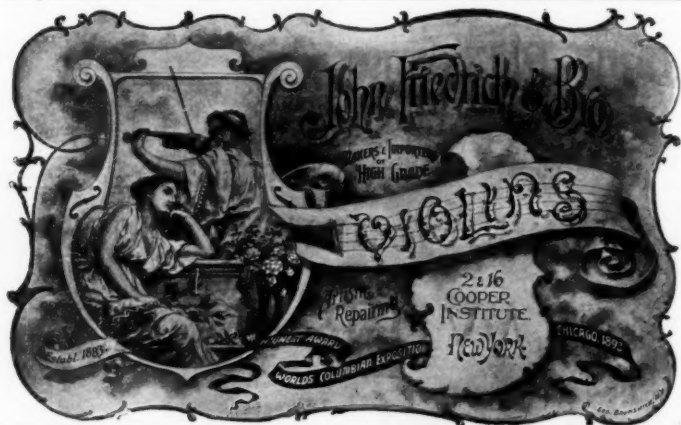
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BOSTON, June 1, 1901.



THE firm Charpentier, Paris, has published a book by Alfred Bruneau, composer and critic. The title is "La Musique Française."

Bruneau's book, "Musique d'hier et de demain,"—and I think it was his first—was published in 1900, and it was a collection of feuilletons concerning new and old operatic performances, with digressions of a polemical nature. The present volume contains the report made to the Minister of Public Instruction and Fine Arts by the "Commission des Grandes Auditions Musicales" at the Paris Exhibition of 1900; and reviews of operas and concerts are added.

I know little or nothing about Bruneau as man or composer. I know that he is in his forty-fifth year, that he took the first 'cello prize at the Conservatory, that he studied with Massenet and took a second Prix de Rome in 1881, when no first was awarded. I know that he was music critic of *Gil Blas* from 1893 to 1895, when he succeeded Réty as critic of the *Figaro*. But I have never heard a page of his operas "Kérim," "Le Rêve," "L'Attaque du Moulin," "Messidor," "L'Ouragan"; nor do I know his Requiem or any of his orchestral or chamber music. I have his settings of some of Catulle Mendès' "Lieds de France," and it is my impression that Marie Brema sang one or two of them in this country. Mendès dedicates the volume to Bruneau, "who has made exquisite poems in music of my humble songs in prose."

But what opportunity is there to hear music by Bruneau unless we cross the Atlantic? It is true that orchestral excerpts from "Messidor" might be played, but even Mr. Thomas has not yet introduced them in Chicago.

The man as a writer interests me. His career is interesting. Ten years ago he was sneered at as the gonfalonier of the young school; and the members of the young school, pupils of César Franck, protested, and their spokesman said in public: "They never asked the composer of 'Le Rêve' to play a part in their name, and the future of the music drama in France does not depend on the receipts that M. Carvalho can draw from the conscientious opera of a musician of the future, agreed, but without past. When Vincent d'Indy will send an opera to the theatre, the attempt—successful or not—will be truly important, and on that day the Franckian school, as it is called, will cry out in unison: 'Here is what we wish! Judge us, and judge our aims, our tendencies from this work.'" At the same time they did Bruneau the justice to say that "Le Rêve" was the courageous work of an honest man, who despised the stupid conventionalities of lyric drama and was scrupulous in the matter of declamation, but that his use of the leitmotiv was not skillful; for these themes should be transformed whenever they appear, and should not preserve in melodic appearance an irritating uniformity which finally makes them unendurable; and some of the critics swore than Bruneau as an orchestral composer was a duffer. Gauthier-Villars went so far as to write: "In the year of musical affectation 1891—when the most shallow pupil of Mother Massenet orchestrates as the shrewdest bailiff draws his instrument, finishes his work with the devotion shown by the old Lady, his teacher, and knows how to conceal the haies of his inspiration by con-

temptible fakes—I find it extraordinary to meet a composer of temperament who apparently does not know his trade." And then this violent, grotesque, sensible writer calls to mind a remark of the late Alfred Ernst: how that reproaches made against Wagner for the abuse of enharmonic modulations, length of pedal points, &c., are brought only by those who read the scores, not after stage acquaintance; for in the opera house these alleged faults turn out to be true and impressive effects. But with Bruneau it is different. "Certain passages which are painful in the arrangement for piano are absolutely odious when they are performed by the orchestra."

But Bruneau was not discouraged. He remained faithful to Zola; "Messidor" succeeded "L'Attaque du Moulin," "L'Ouragan" followed "Messidor," and now composer and librettist are at work on "L'Enfant roi." "L'Ouragan" and "Messidor" are in prose. They that are interested in this matter should read Saint-Saëns' article in "Portraits et Souvenirs" (pages 230-239). Here, by the way, is a sentence in "Messidor" that Bruneau was obliged to set to music: "Our neighbor Gaspard not being content with the old system of washing by hand has the idea of establishing a factory."

In 1901 Bruneau is a man that must be reckoned with seriously. He has his admirers, his partisans. Gustave Charpentier has praised Bruneau's works; indeed, he sat in Bruneau's chair when the latter could not with decency serve his journal; and Bruneau has paid glowing tributes to Charpentier. It recalls Thorold Roger's epigram:

While lading butter in alternate tubs,  
Stubbs butters Freeman, Freeman butters Stubbs.

Let us hear some of the opinions of this brave radical who has worked consistently often against the wind of popular favor, unlike poor Ambroise Thomas, who was always trimming his sails, to catch it.

The Report in the name of the Commission is by no means a formal document, a dull record of concerts given under the auspices of the Commission, with fulsome and cumbrous compliments, and a final explosion of fireworks in honor of France. Bruneau uses the names of the composers represented in the concerts as pretexts for little essays, and these essays are suggestive. When he is biographical he is a follower of John Aubrey, rather than of the eminently respectable compiler of dates and facts.

Thus he writes of Adam de la Halle: "His whole vibrant, palpitating person, his whole happy or unhappy heart, his whole hazardous life are in his work as a confession of humanity made to humanity. Scarcely is he of the age to live, but he recounts his life. Each new love becomes a new song, fleeting loves fixed in the memory of men by immortal songs. He marries a young girl whom he adores and to whom he believes he shall long be faithful. He leaves her almost immediately and in a superb poem of passion and grief, he says in most cruelly realistic and poignant fashion, how he was seduced by the charms of his wife and how he was satiated by them. He was driven from Arras, his birthplace, which he then apostrophizes in verses of prodigious bitterness. He travels to love, to keep on living, to sing forever and only on the threshold of old age does he repent, a little in the manner of Verlaine, for he writes deliciously:

Adieu, amours, très douce vie,  
Le plus joyeuse et le plus lie  
Qui puisse être fors paradis!

"And he composes motets in honor of the Virgin Mary, never ceasing, you see, to glorify woman, and thus demanding her pardon."

This vagabond minstrel was, according to Bruneau, the first who dared to write pieces with subjects that were taken, not from sacred history, but from daily life; that at last broke rules and worked in full independence of

mind and soul. "Music, as painting, is now obliged to return to plein-air. It follows the admirable movement instigated by Corot, Millet, Manet and so many others."

Clément Jannequin is eulogized for his musical picture of the cries of Paris, a picture of eternal manners. A composer of uncommon observation, appreciation of everything that lives, and subtle irony.

Here is the opening of the introduction to the discussion of Lully:

"An orchestral score, as those which, little by little took form in France, is a great picture with a thousand changing tints. Each instrument has its own color, which is more or less intense or more or less toned down, according to the register of that instrument. Everyone has remarked that the oboe is green, not because it invokes frequently rural recollections, but on account of its peculiar acidity, which is that of a young and wild fruit; that the low tones of a flute are of a dull white; that trombones are red."

Lully brought into opera more of logic and good sense; a striking figure; after all a blackguard. But he was a Florentine, the terrible Florentine, Boileau called him; while Rameau was a Frenchman, and, in spite of Diderot's book, "adored his wife and children." Bruneau writes much about the prefaces of Gluck, and Bruneau himself believes in prefaces—see the incredible one to "L'Ouragan." Who wrote it, Bruneau or Zola?

Grétry: "Of the fifty pieces that he wrote for the theatre, thanks to his excessive fecundity, only six or seven deserve to be remembered. On the other hand his three volumes of memoirs, despite the slackness of style, are curious reading. They show us, it is true, a person of prodigious, disconcerting naïveté, admiring himself with the surest conviction, telling his deeds and successes, explaining the slightest harmonic, orchestral, literary intentions, or any other intentions in his works in a puerile and tranquil manner; but they also reveal to us a man of initiative force and progress." And Bruneau sees in him one of the most authentic forerunners of Wagner.

Bruneau quotes at length a noble passage from a preface by Méhul, but does not name the work to which this preface belongs. The opera was "Ariodante" (1799). And he draws a charming picture of the composer, disappointed by the failure of several operas, in his garden at Pantin, cultivating flowers. He had a veritable passion for tulips, and his friend Pirolle, described him as a mad tulip fancier, who was constantly trying to produce new species: "He would fall into an ecstasy, insensible to everything around him, seeing nothing, admiring only the swift interchange, the joyous caresses, the happy adulteries, which he watched attentively." He also grew the crowfoot: "When we calculated together," said the same neighbor, "effects by reflections of light with the forms and colors of these plants, he said that a park of these flowers well chosen and arranged was to the eye what the music of Mozart and Gluck was to the ear." He also loved roses, hyacinths, pinks, bear's ears. This orchestra of color and perfume consoled him for the ingratitude of audiences.

Bruneau does not believe that Cherubini had a great influence on the evolution of French. Lesueur, the first of the "descriptives," was the precursor of Berlioz. Boieldieu was too amiable. He wished to soothe; audience wished to be soothed; the great lesson of Gluck was forgotten, and then came "bad Italian music."

Rossini's "Barber" is delicious; eternal gaiety laughs and mocks; "William Tell" is pathetic with the cry and revolt of eternal suffering; these are masterpieces that will make the composer's name immortal; but his other scores—! And Bruneau contrasts the melody of Pergolesi and the melody loved by the young masters of the French with that of Rossini, who used it recklessly to win the good graces of a careless public. In his indignation Bruneau quotes from Carlyle—whose English looks better in French. Bruneau admits that Rossini was a genius, and then he thumps and bushes and lambasts him in a cruel way. "He (Rossini) made of his interpreters balancers, clowns, jugglers. He put the concert in the theatre, and what a concert! When his melody did not bristle with incomprehensible ornaments, it was generally a sharp contradiction to the words, the ideas, the characters, the situations to which it was applied. Never were nature, truth, life ignored to such a point."

The influence of Meyerbeer was still worse, for it lasted longer: "To gain effect he chose pieces of sumptuous scenery, in which the ballet, not often justified, was of considerable importance in attraction, where the show on the stage was a continual distraction for those who did not like music; and to each of these pieces he added a score that contained always, to satisfy some, to conciliate others, pieces of instrumental color and vocal brilliance, most vigorously written, intensely dramatic in sentiment."

Then follows naturally the eulogy of Hector Berlioz; but as some of your leading critics in New York do not approve of Berlioz, and rank Dvorák and Paderewski above him as a composer, I pass on hurriedly, as one alone at night, in darkness full of questionable whispers.

Adolphe Adam deplored the ballets of Théophile Gau-

tier. One inspired page is found in all of Halévy's operas, the scene of the Passover in "La Juive," which is beautiful because the composer, an Israelite, put in it a little of his faith, soul, life. Auber had not the true Gallic wit and humor, the large laugh, the joyous energy, the robust fancy, but he had what was then called French wit. "He was witty in his manner of writing and in his way of living. He did not wish to be bored or saddened, and he did not wish to bore or sadden others; he amused the crowd with the wit by which he entertained himself. It is not wit alone, however, by which the genius of our race is revealed; the sentiment of nature, the eloquence of the heart are our primary qualities, and Auber was almost wholly without them." But does Bruneau do Auber justice? He finds that his skipping rhythms, easy tunes, dash, grace, shrewdness, characterize the epoch when he was king, and therefore the commissioners chose his overture to "Lestocq" to represent the music especially in vogue in the Second Empire. "Lestocq," by the way, is dated 1834, and nearly all of Auber's best operas were produced before 1850. Offenbach was the man of the Second Empire. But Bruneau might at least have praised "La Muette de Portici" if only for the Italian color imagined by a man who would not leave the boulevard. An entertaining article might be written on Auber and Offenbach. Of course there is no comparison to be drawn between them in matters of technic; Auber was admirably equipped; but there is a pathos, a humanity in certain airs by Offenbach that Auber never approached, never imagined—as the "Song of Fortunio," "Perichole's Letter," "The Appeal of the Grand Duchess (what was her first name?) to Fritz," an air in "La Princesse de Trebizonde"—yes, there are many such airs in these despised operettas.

Félicien David had many imitators, therefore he was a musician of strong individuality. And what does Bruneau say of Gounod, the erotic monk, the confessor of these dear little perfumed women, or the man on his knees who watches luxuriously the creamy nape of the noble dame kneeling at a chair near by? Gounod had "the eloquence of the heart," he dared to speak constantly of love to people of wit and intelligence. He exerted a singular fascination. "When Gounod rose in the corner of a parlor, walked through rows of admiring men and women, and sat down in front of the piano, a murmur ran through the room. His hands fell on the keyboard with such authority that from the first note vibrating in the silence brusquely obtained, the looks of those present could not be detached from the strange, superb apparition. The monastic head of the master, a head with a long white beard, with a large tonsured skull, was illuminated by the burning light of two magical eyes, while the strong, fleshly, extremely sensual lips, speechless, commanded silence. And men as well as women were in ecstasy; they yielded to the virile yet gentle song that took possession of them."

Yet Gounod, as well as Meyerbeer, Auber and others, paid compliments to the admirable and despot prima donna who insisted on airs. Composers, Mr. Bruneau—composers, organists, conductors, yes, and critics, should

remember the sage advice in Ecclesiasticus: "Use not much the company of a woman that is a singer, lest thou be taken with her attempts."

"Gounod remains and will remain the amorous musician above all others. He created a language of tenderness, which is profoundly disturbing, astonishingly exquisite, into which in spite of a thousand harmonic caresses, melodic and orchestral, nothing finical enters. \* \* \* Romeo, Vincent, Faust, Juliet, Mireille, Marguerite have one and the same heart, the heart of Gounod, which in their bodies has suffered, palpitated, loved." Bruneau suggests that the mysticism in Gounod's love songs has much to do with the physical effect of his music on audiences and especially on women. Nor does Bruneau shy violently at "The Redemption" and "Mors et Vita," although he contents himself with saying that they have as much grandeur as simplicity, a statement which admits of several interpretations.

Ambroise Thomas was an "honest artisan in sounds." He retreated without bitterness before the young revolutionaries. As a teacher he was "the master of the majority of musicians who succeeded him at the opera house, and it is only fair to say that they have always been affectionately grateful toward him for the lessons which he gave, and the liberty which he allowed them in pursuing their careers without interposing by his powerful influence the slightest foolish or jealous obstacle." Yet these pupils did not imitate him; many "made Gounod"; nobody ever "made Ambroise Thomas." And then Bruneau recalls the 1,000th performance of "Mignon" and salutes respectfully the composer.

Not the least interesting pages of this book are those devoted to Pachelbel, which give a new idea of that conductor, new to those who have always thought of him as a rough pioneer for Lamoureux and Colonne. Bruneau insists that Pachelbel provoked in great measure the evolution of French music into that of to-day. Yet he admits that Pachelbel conducted sometimes clumsily, but not without enthusiasm, his valiant and undisciplined band. "I shall never forget a Wednesday of a far-off October, when going along the street I saw Pachelbel; he was standing before a Morris column; he was looking at the big bills of Colonne and Lamoureux, which were freshly posted, and the column showed the first absence for twenty-five years of the little square of red paper, which announced his programs, his—poor defeated man. And I clearly remember that his monocle fell from his eye; tears ran down his beard; and then the big fellow, distracted, ran, in mourning for his only child."

Hot praise for Bizet, who acquired originality and was not born with it. His first operas were Gounodish; his individuality was first seen in "Djamileh." The marvelous music of "L'Arlésienne"—"music so badly received at first that it seemed to harm Daudet's piece, and afterward so well understood that it immortalized the piece." As for "Carmen," what is there to be said to-day? "It continues logically our national traditions, it widens them superbly. Everything is clear, frank, simple, concise, strong, natural."

Guiraud, a composer of rare charm, an exquisite harmonist, was not a man of the theatre. He was amiable, sweet, timid, and to please his singers he would shape his melodies two or three times. Delibes was master of the ballet rather than of opera. Lalo, Franck and Saint-Saëns promoted the Renaissance of orchestral music in France, and "Le Roi d'Ys" showed that he was master in the opera house.

But I pass over Bruneau's eulogy of Chabrier, his curious pages on Godard—who made it a point of honor to know nothing of Wagner's music—the eloquent, yes, magnificent tribute to the memory of that chief of musicians, César Franck, the graceful words concerning Ernest Chausson, who is too little known in this country. There are a few pages complimentary to composers now living, and there are pages that refer to orchestras and choruses that visited Paris at the Exhibition. There is an admirable discussion of the alleged influence of Wagner over the modern French composers. The desire to avenge the wrong done "Tannhäuser" has been of injury in a way to the modern composer; but a much more hostile force was the band of enemies, Chauvinists that tried to prevent the introduction of Wagner's works, for when the barriers were broken down the success degenerated into a fad, and the French composer was compelled to wait humbly, hat in hand, until the Wagnerian holiday was over.

Bruneau reviews "Louise" in a laudatory article, although he, the realist, finds that the Noctambule who whispers in the ears of young girls symbolizes the pleasure of Pan's in a manner too direct, "too tangible." The scenery and the stage management cause him to exclaim: "The 'onion row' of the ballet is of the past, as is the romance sung to the prompter or howled at the public, as are the inappropriate gesture, the ridiculous accessories, the incongruous costume." I am not interested in "Martin et Martine," "Lancelot," "Le Juif Polonais," "Le Follet," "Hänsel et Gretel," "Phœbé," "Le Marseillaise" and other works, except for certain remarks made by way of digression; as when Bruneau says with reference to Joncière's "Lancelot," which might have been written in 1850: "That which seems to us magnificent in certain scores of the past and still is splendid is that which was new when the works first appeared. Youth is always right; and always will those who try to stop it in its race to glory be wrong and fall behind."

Bruneau is a warm admirer of Richard Strauss, and he is lost in adoration of "Ein Heldenleben." "I place above the astonishing display of technical skill the musical idea of Strauss, the humanity in the conception. The admirable artist has put into this piece all his joys, sufferings, hopes, discouragements, indignations and even labors; for, in the episode of peaceful works, he has brought in the chief themes of his own pieces. A cry of truth—and this is probably why it is so beautiful. I know nothing more beautiful. I repeat it purposely, more elevated, more noble than the splendid conclusion of this composition."

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the feeble and rambling attempts of great geniuses? Wagner's "Apostles' Supper" was given at Saint Eustache, and Bruneau fears the approach of "Die Feen," "Das Liebesverbot" and "Rienzi."

They performed at an exhibition concert Claude Debussy's "La Damselle Elue." It was not a first performance, for Debussy sent the scene for soprano, alto, female chorus and orchestra from Rome—he was Prix de Rome in 1884—and it was performed in Paris in 1893. It interested Bruneau "enormously," and it also left him "restless, grieved." "It is an orchestral and vocal commentary on a poem by Dante Gabriel Rossetti, translated into queer French by M. Sarrazin. \* \* \* Debussy's talent is beyond dispute. 'L'Après-midi d'un Faune' is one of the most exquisite orchestral fantasies that the young French school has produced." (This symphonic prelude to Stéphane Mallarmé's strange and fascinating study in—what shall I say?—was first performed in 1894.) "This work is equally exquisite, but, alas! it is too exquisite. The harmonic super-refinement, the unceasing modulations affected by the composer, shrink the value of his work, give it effeminacy and insipidity. I am willing that an art should be complicated by audacity, by novelty, but I wish it to remain virile and human, otherwise my amusement will be fleeting, and I shall keep no durable emotion. Pre-Raphaelitism, which, already fallen into forgetfulness, had with us only a momentary vogue, because it did not suit our nature, our temperament. Women, bearing lilies, grew old quickly on the fecund land in which we live. M. Debussy has written music that fits the poem. I praise him for this and state that he has been exceedingly successful." Bruneau speaks of him again as the composer of the two orchestral nocturnes, "Nuages" and "Fêtes," which were played last season, and he describes him as possessing one of the most curious and remarkable natures of the period. "Little known by the crowd, not seen in public, producing only when he feels the mood, he lives alone, disdainful of report and puffery." These pieces he praises to the skies. The music is "prodigiously and singularly delicious." Shall we ever hear them? I know six songs by Debussy, "Ariettes." To those who wish to learn other songs than those which are made

by third-rate German Kapellmeisters, or are echoes of Gounod and Massenet, I recommend "C'est l'extase langoureuse," "Il pleure sur mon cœur" and "Chevaux de Bois." The second of these is the one that might please an audience. The others would charm a few. Nor is every singer worthy of such songs.

**HUSS PUPILS' MUSICAL.**—Pupils of Henry Holden Huss, assisted by Mrs. Huebner, violinist, gave a musicale at Carnegie Chamber Music Hall on Saturday evening, May 25. The program, which was delightful, but crowded out of last week's paper, follows:

First movement of Concerto in D minor, op. 40.....Mendelssohn  
Miss Helen Carpenter.  
Nocturne, G minor, op. 37.....Chopin  
Miss Madeleine Kingman.  
First movement of Concerto in E flat.....Mozart  
Miss MacWhitty.  
On Wings of Song.....Mendelssohn  
Miss Zady Weston.  
Rondo of Concerto in A major.....Mozart  
Miss Elsie Huxsey.  
Scherzo in B flat minor, op. 39.....Chopin  
Miss Hannah Brittingham.  
Romance for violin.....Ries  
Mrs. Huebner and Mrs. Moore.  
First movement of Concerto in G minor, op. 25.....Mendelssohn  
Miss E. Warren.  
Scherzo in C sharp minor.....Chopin  
Miss Cornell.  
First movement of Concerto in D minor.....Mozart  
Miss Mary B. Wilson.  
Prelude, C sharp minor.....Rachmaninoff  
Thomas Moore.  
Nocturne, B major, op. 62.....Chopin  
Miss Helen Rapallo.  
First movement of Sonata in F minor, op. 57.....Beethoven  
Miss Harriet Pratel.  
Staccato Etude.....Rubinstein  
Minuet.....Tchouss  
Mrs. Pierson.  
Prelude and Fugue in G minor, from Well-Tempered Clavichord, First Book.....Bach  
Song (transcribed by Miss Lawrence).....Tchaikowsky  
Miss Grace Lawrence.  
Isolde's Love Death.....Wagner-Liszt  
Miss Wrigley.  
Scherzo-Valse.....Moszkowski  
Miss Harriet Pratel.

**MONTAUK LADIES' QUARTET.**—This quartet was the leading musical feature of the Decoration Day services of the Grand Army in the Metropolitan Opera House on Thursday. It is a successful quartet, working principally in lecture courses and at Y. M. C. A.'s. The quartet is already re-engaged for part of next season, as was the Metropolitan Opera House engagement on Thursday a re-engagement of last year's event. The singing of the quartet is an equally balanced performance, the voices blending beautifully and giving out the true essence of the music instead of individual parts. All the singers merge their voices into the one quartet quality. The singing is, as a matter of course, most enjoyable, not only to those persons who believe in popular music, but to those who understand and appreciate the value of a musical performance technically. Miss Catharine Lane, the first soprano, and Miss Helene Taylor, the second alto, have been very well known for some time in the vocal world of New York.

## THE KALTENBORN CONCERTS.

THE third season of the Kaltenborn concerts at the St. Nicholas Garden was auspiciously opened last Saturday night. Despite the rain and chilly atmosphere the garden was crowded to overflowing. Mr. Kaltenborn was received with heartiest demonstrations, and George D. Phillips, the secretary of the St. Nicholas Skating and Ice Club, and manager of the concerts this season, was congratulated for the admirable taste shown in the decorations and general appearance of the garden.

The musical program presented was enjoyable. Mr. Kaltenborn himself appeared as one of the soloists. Mrs. Elizabeth Hazard, soprano, was the other. Mr. Kaltenborn played as a violin solo the Fantaisie Caprice, by Vieuxtemps, and as an encore a pretty little Berceuse to harp accompaniment. Mrs. Hazard sang "Elsa's Dream," from "Lohengrin," and a song by Woodman, and in both selections revealed a voice of good quality, sympathetic and clear. Mrs. Hazard will find her forte to be songs, rather than operatic music, although the lyric "Elsa's Dream" was well sung by her.

Mr. Kaltenborn has a much better orchestra this season, and thus the music lovers may look forward to much artistic pleasure this summer. At the first symphony concert last night (Tuesday), Leopold Winkler, the pianist, was the soloist. The symphony played was the "Pathétique," by Tchaikowsky.

The programs for the first Wagner night (to-morrow) and for next Sunday night follow:

## THURSDAY NIGHT.

Overture, II Guarany.....Gomez  
Ballet music, Orpheus.....Gluck  
Reigen Seliger Geister.  
Flute solo, Charles Kurth.  
Furein Tänze  
Dream music, Hansel und Gretel.....Humperdinck  
Waltz, Vienna Blood.....Strauss  
Overture, Tannhäuser.....Wagner  
Waldweben, Siegfried.....Wagner  
Introduction to Act III, Tristan und Isolde.....Wagner  
Corno Englese solo, Joseph Eller.  
Tristan's Vision, Act III, Tristan und Isolde.....Wagner  
Prelude und Liebestod, Tristan und Isolde.....Wagner  
Bacchanale, Samson et Dalila.....Saint-Saëns  
Hungarian March, Damnation de Faust.....Berlioz

## SUNDAY NIGHT.

Overture, Sakuntala.....Goldmark  
Choral and Fugue.....Bach  
Cello soli—  
Reverie.....Dunkler  
Papillon.....Popper  
Louis Heine.  
Kammenoi Ostrow.....Rubinstein  
String orchestra—  
Love's Dream After the Ball.....Czibulka  
Blumengeflüster.....Von Blon  
Waltz, Kaiser.....Strauss  
Overture, Ruy Blas.....Mendelssohn  
Largo (request).....Handel  
Franz Kaltenborn.  
Finale, Macbeth.....Verdi  
Hungarian Dances.....Brahms

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37 AVENUE BRUGMANN,  
BRUSSELS, May 21, 1901.

**V**ENGENCE of an artist. A telegram from Nice announces that Jaques Isuardon, former baritone at the Monnaie and author of a history of our opera, besmeared M. Marty, a former tenor, who had criticised him rather harshly in a theatrical journal, from head to foot with a "paquet d'excréments." The affair is making much noise in Nice. It recalls an outrage of the same genre committed one day on the Parisian boulevards on the administrator of a large paper.

A small detail to be noticed on the subject of the visit of President Loubet to Nice. At the soirée de gala given in his honor at the Opéra, Mme. Caroline Fierens, a Belgian, sang the "Marseillaise"; Leon Jehin, a "Petit Belge," conducted "Parsifal," and the role of Phannal in "Hérodiade," was taken by the basso Maas, also Belgian.

The Opéra of Paris recently produced the "Roi de Paris," opera, in three acts, words by M. Bouchut, music by George Hüe. On a book, unhappily without great musical character and in which the subject putting on the stage the death of the Duke of Guise, reduces history to the state of a simple historiette, M. Hüe has written a remarkable partition, not reactionary or at all commonplace, very distinguished in form and thought, recalling a little the manner of Saint-Saëns. It is the first lyric work that Georges Hüe has succeeded in having produced on the stage since his Prix de Rome. My just disdain, as he is assuredly one of the most esteemed, the finest, the most profound of the French school. He has written notably numerous melodies and several collections of melodies ("Chansons Loutaines," "Poème de L'Absence"), which are small chef d'œuvres of expression and artistic writing.

The Berlin Philharmonic Orchestra, which Arthur Nikisch directs so brilliantly, is making an artistic tournée through France, Belgium, Austria, Portugal and Spain. We will hear them in Brussels on May 28 at the Monnaie.

Mme. Clotilde Kleeberg (Mme. Charles Saume) has just given a remarkable series of concerts in England, in Austria and in Switzerland. The papers are unanimous in praising the technic and sentiment of the pianist.

The irresistible seduction of a first Sunday of real spring did not do much harm to the last of the Populaires Concerts, and the attraction of a "Requiem Mass," though rather severe, fought victoriously against the not less rare attraction of a day of sunshine. It is just to say that this "Requiem" was by Verdi. Austerity was not too much to be feared, and in effect the work, in spite of its title and its subject, seems much more an opera than a mass, a funeral one especially. It is none the less very interesting by its inspiration, often full of élan and eloquence, by its form more learned than those of the anterior works of the author of "Rigoletto" and by its general conception, which is really grand. Like in all the works of this genre conceived by the Italian masters, the religious sentiment is translated in a very human fashion; the drama is never in the sky, it is only on earth it suffers, talks and cries; since then from earth to the theatre there is only a step for the Italians, all the passions easily take a scenic expression in their eyes. These works then must be interpreted in just this character. One would singularly mislead oneself in wishing to give them an unctuous character which they do not possess. Theatrically conceived, they have also to be theatrically translated. Sylvain Dupuis fully appreciated this fact and tried to give us the colored living and mouvementée interpretation of the Verdi "Requiem" which was required, and in its ensemble it was remarkable, especially instrumentally. The

means, if not the intentions, were a little lacking on the vocal side. One knows the constant preoccupation of the Italian composers—and listeners also—in this regard and what exceptional importance they attach to the vocal part. The éclat and beauty of the voices are for them the essential things and they are as much so in this "Requiem" as anywhere else. It needs rich, full voices dominating the choral and orchestral masses, and that Mlle. Friché, Madame Soetens and M. Danlée could not give us, in spite of all their merit and all their conscientiousness, which we do not for a moment think of contesting. Imbart de la Tour, better endowed in this direction, though incompletely, still rendered something of the expressive exuberance of this style, which abounds in wished for contrasts and violent colorations in a very remarkable fashion. Whatever is to be said, the effect of the fine pages of this work was intelligently obtained and the success was not doubtful for a moment.

As often as one assists at a séance of Lieder given by M. and Mme. Mottl, the impression which one retains remains equally fresh and full of charm. They, moreover, possess the art of composing a varied and attractive program in the highest degree. The special repertory is in this regard nearly inexhaustible. Friday night the glorious and loved names of Bach, Schubert and Mendelssohn were the ones which procured us an hour and a half of really exquisite musical sensations. Some of the selections so ravished the public that Madame Mottl was obliged to repeat them. Among the contemporaries Strauss, the fulgurant symphonist, appeared to us in a dream of twilight filled with a sweet murmur, and as if bathed in tender moonlight. It was delicious. A Spanish song, by Jensen, was also much appreciated. Success and ovations during the whole soirée.

Madame Litvinne was the first of the French Valkyries, as Seguin was the first Wotan. The souvenir of this event has remained living and vibrant as one of the strong initiations to the lyric art of Wagner. It occurred under the direction of Dupont and Lapsissida in March, 1887. Fourteen years already gone! A long time, during the course of which the education has been accomplished, the public has given itself more and more to the comprehension of the new musical forms, on which it has eagerly taken all the occasions to be instructed and edified. At concerts all Wagner has passed, at the theatre there remains yet "L'Aimeau des Nibeloung" and the entire "Parsifal" motif now reserved exclusively for Bayreuth. The revival of to-day has then the double interest of an evocation in bringing back to us with the two artists most liked at the creation all the emotions of discovery felt in the past. They were intense and profound. Being revived in better prepared ground they took so much better. With the years the voice of the Valkyrie has gained force and authority without losing its remarkable limpidity, and Wotan remains so nobly majestic that he yet dominates from the height of his grand artistic conception the fire scene near the stake of the virgin asleep under his lance. His "adieux" will remain one of the most grandiose pages of his interpretative repertory.

They say that he leaves us this time seriously, and that these adieux are in truth the last. He will be much regretted and very difficult to replace. At the side of these two great artists we have several happy débuts to note. That of Mlle. Paquot, in the crushing role of Sieglinde, which she carries as valiantly as if she too had had a few good years of stage experience. This is decidedly a good acquisition for the Monnaie, on which it can build for the big roles of Falcon and dramatic soprano. Another début none the less successful, this one awaited since the beginning of the season, that of Madame Bastien, the "Armide" of the Conservatory, the promised "Iphigénie," who in the role of Fricka, of which she was able to make a morceau capital, showed that she is ready to reap the same laurels on the stage as in concert. Yet two men's roles to register to be complete in this rapid review, the one of M. Dalmores as Siegmund and M. Vallier as Hunding, both very correct, sure of their notes and of the voice. Only the first will have to gain something as yet

in firmness of articulation, and especially as to the animation of the personage which remains very dark.

The Valkyries, chosen among the best subjects of the troupe, only merit compliments. The terrible octaves rolling across the wild ride went admirably, which is certainly not a small affair.

As to the orchestra of Sylvain Dupuis, it is always necessary to put it "hors pair," especially with Wagner, which everyone plays with respect, if not with passion, under the baton of a chef eminently comprehensive and looking after the value of the slightest details. The very brilliant audience recalled the artists three times after every curtain fall. It was only strict justice.

The concert given April 20 by the Ecole de Musique de St. Josseten-Woode had attracted a considerable crowd which entirely filled the immense Halle des Fêtes on the Rue Gallait. The program was very attractive, and the reputation for excellent execution, which has long time been accorded to the séances of the music school, to the competent and authorized direction of Gustave Huberti, was added the attraction exercised by the announcement of the presence of the Countess of Flanders, the Prince Albert and Princess Elizabeth. On the program, which was well filled and even a little copious, which is becoming almost the rule in Brussels, a fragment of "The Seasons" of Haydn ("Summer"), the scene of the Fileuses in the "Flying Dutchman" and the grand choral pages from the third act of the "Meistersinger," which permitted Mr. Huberti to show once again the qualities of teaching given in the Ecole de Musique. The pupils in the classes of ensemble singing acquitted themselves in a victorious manner of the very great difficulties with which the works chosen by the distinguished director put them face to face. Mlle. Paquot, of the Monnaie; Mlle. Latinis, Messrs. Demest and Mercier, professors of the Ecole de Musicale, introduced themselves as soloists and were heartily applauded. But the musical interest in the séance resided above all in the execution of the inaugural cantata for choirs and orchestra, composed by M. Huberti on words of Gustave Lagaye, and dedicated to Achille Huart-Hamoir, president of the Ecole de Musique. Here is what the *Guide Musical* says of this work: "It is a work of great color, of which the beginning in which the freshness, which well gives the impression of the brook and stream, sung in the poem, forms a charming opposition with the popular songs and the danse airs, which in the last part mingle their cadenced rhythms to the sounds of a bell to evoke the city in festivity."

The writing from one end to the other is very careful. The orchestration abounds in picturesque details of a real descriptive power, and in spite of its very learned make, which gives it a constant interest, the work perfectly preserves the form of a cantata. It is always distinguished in form, and even when it comes to expressing the joys of the crowd, M. Huberti, by the musical toilet with which he surrounds them, arrives at giving the popular themes an artistic "cachet," which in spite of this takes nothing from their proper color. Let us state also that his science of harmony and counterpoint affirms itself in this new work to the highest point, but without show or pedantry, and without that the musician is tempted into purely scholastic developments. Great success for the well-known composer, whose work was rendered with paternal care and a surety of execution which let the difficulties hardly be noticed, and in spite of all this they were not small.

One of our confrères very much au courant on the affairs of the Royal Théâtre de la Monnaie told in the press tribune of the Chamber of Representatives the other day that the directors of our first lyric scene cleared 40,000 francs apiece during the campaign which has just come to a close.

"Tristan and Isolde" at the Monnaie. In spite of the surprise caused by the absence of one of the principal artists, Mr. Van Rooy, announced, this first representation in German of "Tristan und Isolde" fulfilled and even surpassed all that one hoped for. Vibrant and enthusiastic representation, a house full or very nearly so, very

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curiously composed of a public mondain, profane, snob and Wagnerite, very French and very German, with a large contingent of Parisian artists and amateurs who arrived expressly during the day, several, it is said, en automobile. The fear of not being able to enter once the act commenced had determined all the spectators to arrive at 7 o'clock and even before, sacrificing their dinner with the vague and very illusory perspective of dining after. But "after" was midnight; and most went to bed very simply on an empty stomach. What would one not do for the love of Wagner sung in German? Happily the admiration triumphed over the torments of hunger. The soirée was profoundly emotional. Mr. Van Dyck, Brema, Litvinne, and above all, perhaps, the orchestra of Mr. Mottl, gave us in the largest sense of the word an absolutely admirable interpretation of the chef d'œuvre of the master. Van Dyck is a heroic and passionate Tristan, attaining in the last act an incomparably pathetic power, Madame Brema colors the role of Brangaene with the grandiloquence of her fine gestures and of her expressive face. Madame Litvinne—articulation aside—is assuredly an ideal Isolde, superior to what she has ever been herself in the representations of the work in French. What a shame that the role of Kurwenal, that M. Seguin rendered here in so poignant a manner, was so pitifully played by Mr. Buttner! The fine, deep voice of Schwegler sounds well in the role of the King Marke, which Mr. Vallier, however, imprinted with a more penetrating sentiment. The small roles are happily of not much consequence.

But what would be impossible to praise as necessary is the warmth, the ardent conviction, the "irénésie" one would say, in the interpretation in the ensemble of the work and principally in the grand pages of the first and third acts, which were for many a veritable revelation. The success, useless to add, was enormous. One recalled the artists after each act an incalculable number of times with Mr. Mottl, to whom certainly went the most appreciative ovations, for it seemed to all that his soul that he passed into this brilliant execution was the soul itself of Wagner.

LILLIAN.

CHARLES R. BAKER'S ARTISTS.—Master Lloyd Simonson, the boy soprano, who recently created such a sensation at the Louisville Musical Festival and also at the Mt. Vernon (Ia.) May Festival, and who has sung at many other points with flattering results, has placed his exclusive management in the hands of Charles R. Baker. The latter has selected Sydney Lloyd Wrightson as his leading baritone for the coming season's work. Mr. Baker has already begun his bookings for next season, when he will no doubt make his presence felt in the managerial field. Electa Gifford, the noted soprano, has placed her business in his hands, as has also Esther Fee, the violinist, of Paris, who will visit America this fall. Miss Gifford's manager has booked her with the Litchfield Choral Union at Winsted, Conn., June 5. She is also engaged for a two weeks' tour in the West, beginning September 30. Miss Gifford opens the big course of entertainments at Muskegon, Mich., on October 29. William H. Sherwood is booked to appear as soloist on Chautauqua Day at the Pan-American Exposition on July 16. Mr. Sherwood is at present on a tour with the Chicago Symphony Orchestra in the South, his numbers on the programs in Memphis being the Liszt Concerto and the Grieg Concerto.

Miss Mabelle Crawford, another of Mr. Baker's artists, is also with the orchestra.

JESSIE SHAY.—The Kaltenborn concerts at St. Nicholas Rink will produce a number of novelties this season, among which will be the performance on June 20 by Miss Jessie Shay of the Moszkowski Piano Concerto.

## MEXICAN PIANIST PLAYS AT CLAVIER HALL.

SIGNOR PEDRO LUIS OGAZON, of Mexico, gave a piano recital at Clavier Hall, on West Twenty-second street, last Friday evening. The young musician shows unusual talent, and his playing reflects the sincerity of the true artist. The fact that Signor Ogazon was educated entirely in the City of Mexico must have convinced some of his listeners of the musical advantages offered in the capital of our sister republic. The program was catholic enough to please all the musical people in the audience.

Miss Hildegard Hoffmann sang charmingly her groups of German and French songs. Miss Hoffmann's accompaniments were played by Signor Gregorio Orive. The recital was given at Clavier Hall, through the courtesy of A. K. Virgil, director of the Clavier Piano School. The list of compositions presented by the two artists follows:

Sonata, op. 27.....	Beethoven
Signor Ogazon.	
Nussbaum.....	Schumann
Who Is Sylvia?.....	Schubert
Meine Liebe ist Gruen.....	Brahms
Miss Hildegard Hoffmann.	
Mazurka.....	Chopin
Etude.....	Chopin
Nocturne.....	Chopin
Valse.....	Chopin
Ballade.....	Chopin
Signor Ogazon.	
Berceuse.....	Chaminade
Serenade.....	Massenet
Les Filles de Cadix.....	Delibes
Miss Hildegard Hoffmann.	
Etudes Symphonique, op. 13.....	Schumann
Signor Ogazon.	

## BOWMAN'S TEMPLE CHOIR.

THE sixth annual glee by the fourth division of E. M. Bowman's Temple Choir, of which section George H. Estey is chief and Fannie E. Mealey secretary, was given in the social rooms of the Baptist Temple, Brooklyn, on Thursday evening of last week. "The Persian Garden," with some cuts, was sung by members of the fourth division, under the coaching and direction at the piano of Miss Bessie Bowman, this being her début in the position of conductor. The performance went smoothly and with sufficient snap. It was extremely creditable to amateurs and Miss Bowman's accompaniments gave splendid evidence of her knowledge of singing as well as skill as a pianist. She herself gave a fine interpretation of the contralto number, "The Wordly Hope Men Set Their Hearts Upon," the accompaniment being played by E. M. Bowman.

The musical program was supplemented by a clever satire on the missionary activities of some wealthy church societies entitled "The Lipincott Square Church Coup," a play in three acts written by Mary Wakeman Botsford. Miss Louise F. Brownell was the stage manager and director. The choir possesses a portable stage, neatly equipped with scenery, curtain, properties and well lighted with electricity and a part of each glee night entertainment by the different divisions in rotation consists of dramatic scenes or entire plays which are perfectly suitable and unobjectionable within the precincts of church walls. Several original and creditable plays, light operas and adaptations have been given, besides the published pieces like this one of Thursday evening, and thus much has been done to draw out talent that otherwise might have lain dormant.

The performance of Miss Brownell and her assistants, all members of the fourth division—no outsiders or members of other divisions are allowed to take part—was excellent. There was a prompter at hand, but so letter perfect were the actors in their parts that he had nothing to do. The action went quickly forward and the palpable

hits aroused the 500 guests to frequent outbursts of laughter.

A collation followed the comedy, at which brief addresses were made by the president of the Temple Choir, Carmon R. Hetfield, Conductor E. M. Bowman and others.

MRS. HADDEN-ALEXANDER.—The well-known pianist has been specially engaged by Mr. Virgil as one of the faculty for the summer school under his direction, and about July 10 will give a piano recital. Last year she played the MacDowell Concerto (with her pupil, Harry Briggs, at the second piano) at the Virgil Summer School, and made a marked impression. This young pianist has met with much success on his tour with Francis Fischer Powers.

Mrs. Hadden-Alexander's fine record as a concert pianist, the many recitals she has given in the past, and a divine gift for imparting knowledge, have combined to place her in the foremost rank as a teacher, and her studios at Carnegie Hall have been scenes of much activity all the winter. Miss Frances Jones, formerly president of the Musical Club, of Portland, Ore., now organist of a leading Brooklyn church, is a specially gifted pupil. Miss Mary McMartin, of New York, who played MacDowell's "Eroica" Sonata at a recital, has had some special finishing work with Mrs. Alexander, and Miss Cora Eugenia Guild is another student of intellect and musical soul. Mrs. Alexander recently played some solos at the Women's Philharmonic concert, and, with Mr. Alexander, gave some of their combined piano and song recitals in the Board of Education series for the people.

ASHEVILLE (N. C.) CONCERTS AND SUMMER SCHOOL.—Every mail brings additional evidence of the interest taken in the school; inquiries are coming to Directors A. P. Babcock, of Asheville, and F. W. Riesberg, of 954 Eighth avenue, as to the school, from over a large portion of the South. When it is known that in times past the school has had such artists as Scharwenka, the Gramms, Mme. Von Grave-Jonas, Ion Jackson and others, it will be seen it has had excellent beginnings.

The soprano, Miss Estelle Harriss, is fast gaining a reputation for her beautiful church and concert singing; Tenor Charles A. Rice is a well-known soloist; Baritone Percy Hemus, of the Roman Catholic Cathedral, Fiftieth street and Fifth avenue, has already made a name for himself through his beautiful singing, and Violinist Claude Trevlyn has won recognition in Australia, England Vancouver and New York. The programs of the four concerts are now in course of construction, and will contain many novelties, introducing also piano ensemble works for two pianos.

Season tickets are selling fast, the handsome prospectus is in demand and a brilliant summer school and concert is sure to be the result.

THE MILES. YERSIN IN BAR HARBOR.—The Miles. Yersin will spend the summer in Bar Harbor from the latter part of June till the end of September. They will give a number of lectures and several French recitals, with both their society and professional pupils; artistic singing, recitation and plays.

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## MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, June 1, 1931.

THE Chicago Musical College announces that special honors have been awarded in its various departments as follows:

## PIANO DEPARTMENT.

## POST GRADUATING CLASS.

Marshall Field Diamond Medal, first prize, Miss Bernya Bracken; College Gold Medal, second prize, Miss Helen McDougall; College Gold Medal, third prize, Miss Mabelle Lewis.

## GRADUATING CLASS.

W. W. Kimball Diamond Medal, first prize, Miss Leah McKenzie; College Gold Medal, second prize, Julius Marks; College Gold Medal, third prize, Miss Adele Singer.

## TEACHERS' CERTIFICATE CLASS.

Dr. F. Ziegfeld Diamond Medal, first prize, Miss Florence Webb; College Gold Medal, second prize, Miss Grace Leach; College Gold Medal, third prize, Miss Leonore Simon.

## VOCAL DEPARTMENT.

## POST GRADUATING CLASS.

College Diamond Medal, first prize, Miss Lorraine Jessie Decker.

## GRADUATING CLASS.

L. Z. Leiter Diamond Medal, first prize, Mrs. Harriet M. Smulski; College Gold Medal, second prize, Herbert Dale Jones; College Gold Medal, third prize, Miss Etta Levin.

## TEACHERS' CERTIFICATE CLASS.

Hon. Richard S. Tuthill Diamond Medal, first prize, Miss Alma Cole Youlin; College Gold Medal, second prize, F. Wallace Pike; College Gold Medal, third prize, Miss Adelaide Cella.

## VIOLIN DEPARTMENT.

## POST GRADUATING CLASS.

College Diamond Medal, first prize, Frederick Itte.

## GRADUATING CLASS.

Studebaker Diamond Medal, first prize, Walter Schulze; College Gold Medal, second prize, Arthur Hand.

## TEACHERS' CERTIFICATE CLASS.

Alexander H. Revell Diamond Medal, first prize, George Schock; College Gold Medal, second prize, Arthur Berkowitz; College Gold Medal, third prize, Miss Emma Anderson.

## SEVENTH GRADE—PREPARATORY DEPARTMENT.

## PIANO COMPETITION.

College Diamond Medal, first prize, Miss Sadie Cohen; College Gold Medal, second prize, Miss Maud Nestmann; College Silver Medals to eight next best piano students: Miss Bessie Frank, Miss Phoebe Van Hook, Miss Lillie Bierfield, Miss Beatrice Mack, Miss Edith Ransom, Miss Mae Schaeffer, Miss Tuberia Guignet and Miss Irene Kalish.

## VIOLIN COMPETITION.

College Gold Medal, first prize, Master Louis Magnus; College Silver Medal, second prize, Miss Louise Xelowski; College Silver Medal, third prize, Miss Helen Parker.

## VOCAL COMPETITION.

College Gold Medal, first prize, Miss Lillian Seibel; College Silver Medal, second prize, Miss Elizabeth Peickert; College Silver Medal, third prize, Miss Belle Mercer.

## SIXTH GRADE—PREPARATORY DEPARTMENT.

## PIANO COMPETITION.

College Gold Medal, first prize, Master Moses Boguslavsky; College Silver Medals for six next best piano students: Miss Belle Hollinger, Miss Ethel Preston, Miss Anita Alvarez, Miss Gertrude Riheldaffer, Miss Rose Cohn and Miss Madge Clark.

## VIOLIN COMPETITION.

Silver Medals to three best violinists: First prize, Master Leon Stricker; second prize, Master Otto Treutlein; third prize, Miss Helen Mayer.

## SCHOOL OF ACTING.

Joseph Jefferson Diamond Medal, first prize, Miss Ethel Dovey; College Gold Medal, second prize, Clifton L. Payden.

## DEPARTMENT OF ELOCUTION.

## GRADUATING CLASS.

College Gold Medal, Miss Elgie Lowry.

## OTHER MEDALS TO BE AWARDED.

## POST GRADUATING CLASS.

College Gold Medal for excellence in composition.

## GRADUATING CLASS.

Edwin A. Potter Diamond Medal for best average of

scholarship; College Gold Medal for excellence in composition; College Gold Medal for excellence in harmony.

## TEACHERS' CERTIFICATE CLASS.

Gen. Charles Fitz Simons Diamond Medal for best average of scholarship; College Gold Medal for excellence in harmony; College Gold Medal for excellence in history of music.

## SEVENTH GRADE.

College Gold Medal for excellence in harmony.

More than 300 students took the examinations for teachers' certificates and diplomas.

An operatic entertainment which was held for the benefit of the Chicago Flower Mission, in Steinway Hall, on the evening of Decoration Day, was under the patronage of the following ladies: Mrs. Potter Palmer, Mrs. Cyrus H. McCormick, Mrs. Fernando Jones, Mrs. Otto Matz, Mrs. E. C. Dudley, Mrs. James Westfall Thompson, Mrs. George Payson, Mrs. Madison B. Kennedy, Mrs. Secor Cunningham, Mrs. Frederic S. Winston, Mrs. C. T. Boal, Mrs. Vernon Shaw-Kennedy, Mrs. Dr. Sarah Hackett Stevenson, Mrs. W. G. Hibbard, Mrs. James R. McKay, Mrs. Samuel E. Gross, Mrs. Carter H. Harrison, Mrs. Milward Adams, Mrs. Harry G. Selfridge, Mrs. Chauncey Keep, Mrs. J. M. W. Jones, Mrs. Frederick C. Austin, Mrs. John B. Lyon, Mrs. Orson Smith, Mrs. W. W. Wilmarth, Mrs. E. W. Gillette, Miss Florence Celiste Hutchinson, Miss Lillian Gillette, Miss Anna C. Boal and Miss Edith Healy.

The concert given by Errico Sansone, violinist, in the Auditorium Recital Hall on the evening of May 30 attracted an appreciative audience. Mr. Sansone interpreted an exacting and interesting program, including Tartini's Sonata, Bach's Chaconne; Andante and Rondo, Vieuxtemps, and two original compositions, "Cradle Song" and "Trifle." A string quartet, consisting of Errico Sansone, F. Zito, J. Garrimondi and R. Sansone, played Haydn's beautiful Quartet, op. 76, No. 1, and after the four admirably performed movements a well deserved encore was demanded. Miss Elsbeth Korner, a member of the Chicago Auditorium Conservatory's faculty, was the assisting soloist, her numbers, which embraced two songs by Mr. Sansone, arousing much enthusiasm.

This event was under the auspices of the Chicago Auditorium Conservatory, a member of whose staff Mr. Sansone has now become. In regard to the performance of this violinist, it may be said that his technic is marvelous. The most difficult passages are executed by him in a manner which inspires wonder and admiration.

Guy Bevier Williams, who has just returned from Europe, where he studied for two years in Berlin, has just signed contracts with the Chicago Conservatory, and on September 1 will assume duties as a piano teacher in that institution.

Charles W. Clark, the well-known Chicago baritone, has closed a very successful concert season. Contrary to his accustomed rule, Mr. Clark will remain in Chicago this summer, and will be busily engaged in teaching at his Kimball Hall studio.

The many Chicago friends of Charles R. Baker, the concert manager, will be interested in learning that he has made extensive plans for next season. Prominent artists

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BARITONE.



are under Mr. Baker's capable direction and already he has arranged a number of important engagements.

The program which pupils of John Lane O'Connor will present in the Auditorium Recital Hall on June 6 is as follows, the event being under the auspices of the Chicago Conservatory's dramatic department:

Recitation, Lost Tommy.....Miss Helen Barry  
 Recitation, Skimpsey.....Master Percy De Tamble  
 Harp solo, Patrouille.....Miss Edna Crouse  
 Recitation, Nance Oldfield.....Miss Mary Shannon  
 Recitation, The Face Against the Pane.....Mrs. E. H. Young  
 Dance, selected.....Master James Brodie  
 Reading, from Mary Stuart.....Miss Josephine E. McGillan  
 Recitation, Our Baby.....Master Herbert Kendrick  
 Violin solo.....Harry Felt  
 Scene from As You Like It—  
 Orlando.....Master Percy De Tamble  
 Rosalind (disguised).....Miss Edna Crouse  
 Recitation, The Bootblack.....Master James Brodie  
 Dance, Spanish.....Miss Helen Barry  
 Scene, Olga—  
 Olga (a French spy).....Miss Josephine McGillan  
 Vladimir (inspector of police).....Mr. O'Connor

Miss Myrtle Moss Mericle, director of the dramatic department at the Bloomington Conservatory, has been engaged by the Chicago Conservatory as a teacher of poetic and dramatic reading.

At the American Conservatory examinations took place during the past week. Classes in the teachers' training school and the collegiate department have been unusually large this season, and the standard of proficiency is most gratifying to the management and faculty of this excellent institution. As previously announced, the closing exercises of the dramatic department of the American Conservatory will be held on Thursday evening, June 6, at Steinway Hall, and the annual commencement concert and exercises will take place on Friday afternoon, June 14, at Studebaker Hall, Fine Arts Building, under the direction of Adolf Weidig. An orchestra of forty musicians, many of whom are members of the Chicago Orchestra, will assist. The program has been arranged as follows:

Overture, Ruy Blas.....Mendelssohn  
 Orchestra.  
 Concerto for piano.....Chaminade  
 Miss Alice Skinkle and orchestra.  
 Aria, Non Più Andrai, Figaro.....Mozart  
 Harold Challis.  
 Concerto for piano, op. 54 (first movement).....Schumann  
 Miss Ella Mills and orchestra.  
 Aria, Nel Lasciar la Normandia, Robert le Diable.....Meyerbeer  
 Miss Grace Dudley.  
 Concerto for violin in A minor.....Vieuxtemps  
 Miss Rachel Steinman and orchestra.  
 Duet, Viens, Mallika, Lakmé.....Délibes  
 Misses Clara Heuer and Clara Nehls.  
 Concerto for piano in D minor (first movement).....Rubinstein  
 Earle Blair and orchestra.  
 Adolf Weidig, conductor.  
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Frederic Grant Gleason, director of the Chicago Conservatory, is now visiting the Pan-American Exhibition at Buffalo. Mr. Gleason has attended every exhibition in the United States and Europe since 1870.

Miss Lillian Sarjeant, who finishes a post-graduate course at the Chicago Conservatory this year, is to become a member of the faculty next season. During the summer Miss Sarjeant will give a series of recitals throughout Kansas, where she has many friends, being a native of that State.

A recital will be given at the Chicago Conservatory on June 15 by the Misses Alma McDonald, Sousie Ford,

Stella Hill, Ethel Weir, piano pupils of Frederic Grant Gleason; Miss Reeves, pupil of Beatrix Peixotto; June Waldorf, pupil of Frederick Nelson; Miss Campbell, pupil of Robert Stevens; Adele Martin, pupil of Mme. De Norville; H. Felt, pupil of Philip Laffey; Miss Mowatt, pupil of Elsbeth Korrer, and Miss Hambleton, pupil of Miss Lewis. Mrs. Desaline Shepard will be the accompanist.

In response to numerous requests to continue his piano instruction throughout the summer, Maurice Aronson will remain at his studio until August 1.

Miss Katherine Ida Johnston, a pupil of Maurice Aronson, recently assisted at Miss Helen Buckley's recital in Lincoln, Neb. The Lincoln Daily News thus comments upon her performance:

The piano playing of Miss Johnston was a revelation to her most sanguine friends. She was received enthusiastically, and her playing well merited her cordial reception. The Caprice on airs from "Alceste," by Saint-Saëns, is a difficult composition, requiring great technique and skill. Miss Johnston played this number magnificently, and the audience gave her close and appreciative attention during its rendition.

A pupil of Robert Stevens, Mrs. Dessaline Shepard, who has made a reputation for herself as an efficient accompanist during the past winter in Chicago, has been engaged as teacher of sight reading and accompanying at the Chicago Conservatory.

Miss Helen Buckley, soprano, has returned from a brilliant series of engagements. The press of Kansas City thus describes her successful appearance there:

Miss Buckley, soprano, chose an aria from Verdi's "Ernani," and sang it with the finish and grace that come to a naturally brilliant voice after years of experience. She, too, added a lightsome encore. —Kansas City Star, May 17, 1901.

Again, down the steps came Helen Buckley, of Chicago, glorious, with her hair gleaming like burnished gold, and her gown all shimmering in green and sequins. Her grand soprano rang out in the "Ernani, Ernani, Invulami," from Verdi's opera of that name. She was in splendid tone, and her voice was powerful yet sweet, and wonderfully carrying. She, too, came back, and Lehmann's "You and I" won her fresh rounds of applause. —Kansas City Journal, May 17, 1901.

During the past week there have been few musical events in this city, the most talked of attractions being of a popular rather than an artistic nature. At the Auditorium "Uncle Tom's Cabin" has attracted thousands of spectators, and at the Studebaker Hall, Fine Arts Building, comic opera has reigned.

"King Dodo" is the name of Frank Pixley's and Gustav Luder's new opera, which Manager Lewis Francis Brown has been particularly fortunate in securing, inasmuch as it has won indisputable favor with the general public. The production is well staged, many of the members of the cast fill their roles creditably, and the music, though not abounding in great originality, appeals to the fancy of the comic opera devotee. There are weak points in the plot, but, as comic opera goes, "King Dodo" is a success. Among the singers are William Norris, Gertrude Quinlan, Maud Lambert, Celeste Wynne, Arthur Wooley, Lillian Green and Miro Delamotta. The chorus has been carefully trained.

#### MRS. THEODORE WORCESTER.

Mrs. Theodore Worcester, pianist, of Chicago, has had a very successful season, her playing having aroused enthusiasm wherever she has played. In Springfield, Ill., Mrs. Worcester recently gave a recital, upon which event the Springfield press commented as follows:

Mrs. Worcester is a pianist of great skill. Her touch and execution are such as characterize her as an artist of rare ability. These enviable features of her playing are supplemented with marvelous ability to interpret the meaning of the composer. Mrs. Worcester plays with expression, there being a marked absence of the mechanical hammering so often exhibited in Springfield. She played, among other selections, last night, the following: Brahms' "Rhapsody in B minor," Glazounow's "Valse de Concert," op. 47; Balakireff's "L'Alouette" ("The Lark"). She played as finale Liszt's wonderful Tarantella, "Venezia e Napoli," which is often attempted in Springfield and so seldom rendered artistically. Mrs. Worcester's brilliant technique was particularly displayed in this selection. The intricacies of Liszt's composition were given the attention they demand and so infrequently receive. There was the coloring of the difficult passages as well as the slow and measured ones. There was everywhere in the rendition the presence of feeling and more consciousness of the composer and the piano than of the audience. This musician was liberally applauded, the audience being made up of people who know good music when they hear it, and suffice it to say they were delighted last night. —Illinois State Register, Springfield, April 23, 1901.

To Mrs. Worcester's playing at the piano there was imparted a magnetic deftness that made her performances wonderfully stirring and sympathetic. Her listeners were lost in admiration of the strains of melody that flowed from the instrument under her skillful touch. The audience evinced by many encores the pleasure it found in Mrs. Worcester's art. —Illinois State Journal, Springfield, April 23, 1901.

Next year Mrs. Worcester will accept concert and recital engagements, and the admirable results of this, her first professional season, indicate not only that she will be well received wherever she appears, but also that her engagements will be numerous.

REBECCA MACKENZIE SINGS AT TROY AND COHOES.—Miss Rebecca MacKenzie, soprano, was soloist with the Troy Vocal Society in the society's last concert, May 29, and with the Cohoes Philharmonic Society on the 28th, and in both achieved the most pronounced success, according to the following press comments:

Miss Mackenzie's solo work was pleasurable and interesting. For lovers of refined, finished and descriptive diction it was a delight, and her powers of vocal expression, in their variety and justness, are certainly remarkable. —Record, Troy, N. Y., May 30, 1901.

Dvorák's lovely "Songs My Mother Taught Me" was finished all too soon. Bemberg's "Hindoo Song" was beautifully sung, and the aria from Gounod's "Mirella" was a fascinating exhibition of a voice of soaring capacity, of good tone and operated by breathing so admirably controlled that the tones were given their fullest opportunity. —Times, Troy, May 31.

Miss Mackenzie's voice is a rich soprano of fine calibre and very extensive range. It is capable of dramatic as well as exquisite coloratura work. Added to this is a fine stage presence, the combination seeming to be irresistible to the auditors. Her introductory aria was from Gounod's "Mirella," and was a happy choice, as it showed the singer's voice to splendid advantage. The sustained passages and cadenzas were admirably executed. In the climax, when the singer took high E flat, perhaps the highest note ever sung in Music Hall, there was great enthusiasm and applause. After such singing the encore was inevitable. —Press, Troy, N. Y.

Miss Mackenzie has a beautiful voice, with great control. She sings without any apparent effort and under good style, giving one the knowledge at once that she is a thorough musician. Her songs were well selected and her interpretation of them beyond criticism. —Evening Standard, Troy, N. Y., May 30.

BECKER'S CLOSING MUSICAL.—The sixth season of Gustav L. Becker's lecture-musicals closed on Saturday morning at his home, 1 West 104th street, with the annual "Children's Day." It has come to be a feature of the program that teachers studying with Mr. Becker present some of their pupils to play, and the exhibit, always interesting, was this year unusually so. In spite of rain, pupils came from as far as Morristown and Paterson. Out of forty-three pupils at present studying with Mr. Becker, fourteen are successful teachers, so that it was easy to choose material for this pleasant program among what Mr. Becker calls his "grand pupils." Among the most praiseworthy work was that of little pupils who had studied but a short time—from eighteen to thirty lessons. An eleven year old pupil of Mr. Becker's played the piano part of a trio with violin and cello with fluency and repose commendable for an older performer. The assisting artist, John Lange, played an arrangement of "Auf Flügeln des Gesanges," for cello, with gratifying success. The program of nineteen numbers included piano solos, duets for one and two pianos, trios and examples of transposing.

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# Musical . . .. People.

Camilla Urso gave a violin recital at Helena, Mon., on May 29.

Ernest Hutcheson gave a piano recital at Wells College, Aurora, N. Y., on May 18.

The pupils of Miss Annie L. Cressman gave a concert in Vocal Institute, Morristown, Pa., on May 17.

The younger pupils of Miss Marian Andrews, of Toledo, Ohio, gave a piano recital at Pythian Castle, Toledo, on May 18.

Edwin M. Shonert gave a piano recital on May 21 at Winter's music store, Altoona, Pa. The pianist was assisted by several vocalists.

Frederick A. Franklin, a violinist of Springfield, Ohio, has composed a musical setting for a poem written by his wife, entitled "To Seraphine."

Miss Corinne Shultz gave a piano recital on May 21 at Recital Hall of the Highland Park College of Music, Des Moines, Ia., Miss Ida Hopley, soprano, assisted.

A piano recital by the pupils of Mrs. Frank Baker, assisted by Mrs. Decker, vocalist, was given May 10 in the parlors of Mrs. J. H. Safford, at the Jay House, New Milford, Pa.

Miss Lillian Morgan, a promising Peoria (Ill.) pianist, is expected to return from Europe in July. Miss Morgan has been studying in Berlin with Leopold Godowsky and Scharwenka.

C. W. James is the principal of the James Normal Musical Institute, which will be held at Oak Grove Church, Sabine Parish, Louisiana, from August 5 to August 27. T. J. Lites is the assistant principal.

William Davol Sanders, the violinist, gave a recital last month at New London, Conn., under fashionable auspices. Miss Jessie McClelland, soprano, assisted. The accompanist was Miss Mary L. Peck.

Marc Bunnell, Miss Hilda Plummer, Ralph Burke and Miss Gertude Lyle, all pupils of the Logan Violin School, at Evanston, Ill., played at the recent recital. Mrs. Ella M. Kirkham, soprano, assisted the young violinists.

Miss Marie Therese Brazeau, of Pawtucket, R. I., gave a piano recital at the Providence Music Hall, on May 22. The artist presented a classical program, at which she was assisted by Miss Carolyn Boyan, a Boston contralto.

During the month of May William J. Hall gave four short talks on Wagner, Tschaiowsky, MacDowell and Dvorák, at Aeolian Hall, in the Dyer Building, Minneapolis, Minn. The talks by Mr. Hall were illustrated by vocalists and pianists.

Miss Debbie Moses, a pupil of Mrs. Fortin, of Rome, Ga., gave a piano recital on May 17 at the Southern Conservatory of Music at Rome. Miss Loula West, violinist, assisted the pianist in presenting a program devoted to Beethoven, Liszt, Schubert, Hoffman, Grieg and Rubinstein.

A concert for the benefit of Miss Myrtle B. Randall was given at the Orange (N. J.) Music Hall on May 21. The artists assisting were: Frederick Voelker, violinist; Miss Margaret Stillwell, pianist; Robert Hosea, basso, and Joseph Pizzarello, accompanist. Miss Randall is studying for grand opera.

A musical was given at the Worth Hotel in Fort Worth, Tex., by the following: Mesdames Saunders, Durringer,

Ramage, Burns, Ford, Waller and Clark; Misses Field, Diball, Pottle, Laneri, Young and Whitehead; Messrs. Bel-den, Irwin, Beck, Estes, Slack, Fenter, Hubbard, Bradley, Hoover, Highby, Haggart, Decker and White.

J. J. Keller's senior music class gave a recital at Hauck's Hall, Little Rock, Ark., on May 14. The young pianists who played included Minnie Dotter, Edna Shinn, Lena Latkin, May Barkley, Claudia Wood, Irene Gibson, Ruth Brodie, Alma Fletcher, Edna Finney, Jennie Lou Plunkett, Marguerite Jones, Julia Dortch, Stella McKay and Sallie Peay.

The members of the Choral Class of the Nashua (N. H.) High School gave their fourth annual concert last month, under the direction of E. G. Hood. Gaul's cantata, "Ruth," was presented, with the following soloists: Mrs. F. L. Martin, soprano; Miss Adah Campbell Hussey, contralto; Frederick Martin, bass. Miss Anna L. Melendy was the accompanist.

Dudley Buck's "Voyage of Columbus" was sung at the spring concert of the Allentown (Pa.) Arion Society, under the direction of Mr. Prescott, the regular conductor. The soloists were Maurice Clemens, Harry S. Snyder, Charles W. Schifert, E. H. Roberts and Homer Heberling. The Mendelssohn Trio, composed of Miss Sadie Hardner, piano; Porter Argobast, violin, and Edgar P. Hangen, cello, also assisted at the concert.

Following are the soloists and accompanists who assisted at the May musical festival given at the Grand Opera House, Belton, Tex., on May 28: Mrs. Jules D. Roberts, soprano; Miss Lillie James, pianist; Mrs. Eugene E. Davis, soprano; Miss Mary D. McGee, pianist; Miss Aria Pendleton, soprano; Mrs. E. L. Noble, cornet; Mrs. H. C. Collier, trombone; Miss Mary Lewis Wilson, accompanist. Two concerts were given, afternoon and evening, under the direction of Eugene E. Davis.

A concert arranged by Dr. Frank M. Lander was given at Columbia, S. C., for the benefit of the Jacksonville fire sufferers. Musical numbers were contributed by G. K. Willis, W. T. Lander, E. M. Lander, Frank Lander, Miss Mary Newton, Mrs. W. D. Hutto, Dr. Samuel Lander, Mrs. Samuel Lander, Miss Hanna Keely, Miss Lillian Swygert, Miss Anderson, Miss Sullivan, Miss Jessie McKelvey, Miss G. Ina Payne, Mrs. O. D. Gray and J. L. Brown.

The following pupils assisted Mr. Huntington at the musicale which he gave at 50 Euclid avenue, Cleveland, Ohio, on May 17: Miss Viola Koch, Miss Olive Dill, Miss Rhea Newman, William Ilg, Frederick C. Elmer, Miss Beth Spooner, Master Robert Spooner, Miss May John, Miss Alice McDonough, Master Leslie Hubbell, Miss Bertha Myers, Miss Myra Cowdery, Miss Dillhoefer, Miss Harriet Weil, Miss Myrtle Dixon, Miss Alma Perrier, Miss Edna Strong, Miss Louise Leonard, Miss Dorothy May Knight, Miss Laura Ruprecht and Miss Ethel Larkin.

Miss Edith Browne, of Boulder, Col., gave two successful pupils' recitals on May 17 and 18 at the home of Mr. and Mrs. Junius Henderson. The first evening consisted of piano numbers by her juvenile class, besides two readings on musical subjects, and three vocal selections charmingly rendered by Miss Jessie Pickett, Mrs. Alfred Collins and Mrs. Junius Henderson. The second evening consisted of piano numbers by more advanced pupils. Works by Scarlatti, Mozart, Haydn, Clementi, Beethoven, Carl Von Weber, Mendelssohn, Schumann, Schubert, Reinecke and Nevin were presented by Miss Pauline Mackenzie, Miss Bessie Nicholson, Miss Isabel Cowie, Miss Margaret Borden, Miss Jessie Fitzpatrick, Miss Mamie Haffner, Miss Elinor Brown, Miss Nomah Wangelin, Miss Isabel Mackenzie, Miss Lay Palmer, Miss Maude Elden, Miss Margaret Wilson, Miss Ewing, Miss Margaret Fuller, Master Donald and Master Robert Kemp. Vocal solos by Miss Mae Whitmore and Mrs. Junius Henderson were artistically sang.

## MARY MÜNCHHOFF.

"MARY MÜNCHHOFF is on the concert stage what Patti was on the operatic stage—a prima donna assoluta."

Thus writes Herrmann Kipper, the well-known critic of the Cologne *Volks-Zeitung*.

Dr. Otto Neitzel, of the Cologne *Zeitung*, one of Germany's best critics, writes:

"Mary Münchhoff is indeed a sharply defined personality, and an artist of the highest perfection."

Professor Adolph Ruthardt, of the Leipzig Conservatory, after Miss Münchhoff's appearance in the Gewandhaus, says:

"Rarely does one see a singer at the beginning of her artistic career so take by storm the leading concert halls, and win for herself a place in the front row of her most famous contemporary artists, as is the case with the young American singer, Mary Münchhoff."

Few American artists, whether vocal or instrumental, have had such an extraordinary success in Germany as Mary Münchhoff during the last two seasons. In the winter of 1899-1900 she sang in some fifty and this last season in sixty-five of the principal German cities, often appearing twice and three times in the same town, and everywhere arousing the greatest enthusiasm with her wonderful voice and art.

She has conquered the musical strongholds of the Fatherland. America has just reason to be proud of this Omaha girl and her achievements.

After preparatory study in Omaha she left her native land in the fall of 1895, going to Berlin, where she studied for a short time with Frau Nicklass-Kempner at the Stern Conservatory. She then went to Paris to Mathilde Marchesi. This artist, with keen insight, at once recognized the rare quality of Miss Münchhoff's voice and talent. She took the greatest interest in her gifted pupil, imparting to her all the secrets of her art, and opening her eyes to the great possibilities before her. She has also followed her career with keen interest, keeping up a lively correspondence with her.

After Miss Münchhoff's first season Madame Marchesi wrote:

"DEAREST MARY—I congratulate you on your great success. I am happy, and proud of it. I always knew it would come, for you have a talent of the highest order. You lacked confidence and were plagued by a thousand doubts. One must not be vain and conceited, but one must know what one can do. Now then, forward! All will go according to your wish. Write me often."

"With hearty greetings, MATHILDE MARCHESI."

Mary Münchhoff has been called the Sarasate among singers, and her voice has often been compared with Patti's. Hers is, indeed, a wonderfully sympathetic voice. It has that warm, rich, velvety quality that holds an audience entranced. Her technic is good. She has such pearly scales, such trills, such a staccato as one hears only from a coloratura singer of high rank.

Last season she refused several brilliant offers for concert tours in Austria and America, on account of her many German engagements. At present she is residing in Berlin, Steglitzer Strasse, 81, resting after her arduous season's work. Her plans for next season are not yet developed; she is considering various offers. It is possible that she will visit America.

The following criticisms show what the musical authorities of Germany think of her, and what a stir she has created in that country:

### HARMONY CONCERT IN MAGDEBURG.

A new star in the heavens of art! The name of this light, whose brilliant rays dispense a dazzling lustre, is Mary Münchhoff. This charming young German-American sang here in the Harmony on Wednesday; her success was marvelous. One seldom hears loud calls of "Bravo!" in our society concerts; Mary Münchhoff has accomplished the marvel, and put her listeners in an ecstasy that

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broke forth in stormy applause. A rare fascination radiates from this very promising artist and her gracious art. Her soprano voice, which surpasses Ettinger's in freshness and youthful warmth, is clear as crystal in the third octave above the staff, and she sings these high tones with great ease. Her voice is full and round in the lower tones, and it is cultivated as carefully for cantilena as for colorature. Her repertory is large, and in many languages—Italian, German, French and English. It is also very varied, and she executes a colorature aria with grace and sings Schubert's songs with deep feeling. In Schubert's "Litany," sung with supernatural, ghostlike tone, she gave proof of a rare, fine art of breathing. The cavatina in E major from "Barber of Seville" and the aria from "Philemon and Baucis," "Il perduta ma trace," gave great opportunity of showing rippling cadenzas, ravishing staccati and marvelous trills. An encore number, "The Nightingale," by Alabieff, showed her brilliant talent for colorature.—Magdeburg Zeitung, November 29, 1899.

#### SOCIETY OF ARTISTS AND ARTISTS' FRIENDS.

A new star in the heavens of song, Miss Mary Münchhoff, from Omaha, has enraptured her listeners. A charming appearance, a genuine, soft soprano voice, highly and artistically cultivated, these qualities distinguish Miss Münchhoff exteriorly. What we prize most is the deep feeling with which she sang the two Schubert songs. Incomparably beautiful was her rendering of "Du bist die Ruh" and the closing words of "Love's Message," "Whisper to her dreams of love." We will leave unsaid in what degree the singer equals or surpasses her colleagues, Ettinger and Wedekind, as far as technique is concerned, but as a singer of songs neither of the above mentioned can compare with her. Miss Münchhoff was, of course, honored in an extraordinary degree.—Wiesbaden Tageblatt, December 6, 1899.

#### INSTRUMENTAL SOCIETY IN AIX LA CHAPPELLE.

Mary Münchhoff possesses a remarkable vocal technique, but this has in nowise had a detrimental influence on the smoothness, volume, evenness and strength of her voice, as is often the case when the vocal organs are so carefully cultivated. On the contrary, one cannot imagine anything more agreeable and fascinating than this refreshing, bubbling soprano when producing the tones in the third octave as easily as if thoroughly at home in this high region. The heartfelt rendering of the Schubert songs was even surpassed by the graceful smoothness and charm of Alabieff's "Nightingale," in which a delicate chain of trills had such an electrifying effect that Miss Münchhoff was forced to give Heine's touching "Thou'rt Like Unto a Flower" as encore (an event that rarely occurs here). The two shepherd songs of Wekerlin and two musical character pieces of Saint-Saëns and Eva Dell' Acqua were delightfully sung. The applause showed no signs of ending, and Miss Münchhoff being compelled to appear once more sang a slumber song, so touchingly that her success was almost greater than with the numbers on the program. The opportunity will rarely be had of hearing more beautiful, expressive, highly cultivated singing, and such perfect technique.—Political Tageblatt, December 19, 1899.

#### CHAMBER MUSIC CLUB OF THE MUSICAL ASSOCIATION IN COLOGNE.

The last Münchhoff evening in Hotel Disch confirmed our former opinion in all points and won enthusiastic demonstrations for the young artist. Miss Münchhoff fascinated everyone by her wonderful, even, sweet voice, perfect intonation, artistic method of breathing and naive, heartfelt, at the same time refined, rendering of songs which never passed the bounds of good taste. The flute aria was particularly adapted to her voice, the head tones reminding one of a delicate wooden wind instrument, and the colorature was so sure and flexible that it could compete with any instrumental virtuoso. Her voice rose with ease to high E without making her vocal skill disagreeably conspicuous. Her whole appearance is, indeed, artistic and exceptionally finished.—Cologne Zeitung, February 18, 1900.

#### MUSICAL ASSOCIATION IN COLOGNE, OCTOBER 14, 1899.

The Musical Association has recently excelled itself as a discoverer. Mary Münchhoff, a young American, was introduced; she was a stranger to the audience, but she soon fairly intoxicated her listeners with pleasure. Not only one of the most beautiful high soprano voices imaginable and of exquisite quality filled everyone with admiration, but such marvelous, brilliant, finished vocal skill as one rarely hears in any part of the world. Sweetness of quality, perfect purity of intonation and finished technique charmed to such an extent in the aria from "Marriage of Figaro" that the audience listened with rapture, and her rendering of songs was truly fascinating. As the singer allowed her art to run wild in such graceful songs as Alabieff's "Nightingale," where her voice, soaring like a lark, poured forth a trill on high A so long and full that it seemed incredible, then the enthusiasm knew no bounds. The astonishment was greatest in Proch's variations, which were rendered in a finished, refined style, with flexible, graceful runs and perfect staccati and trills, found only in a colorature singer of the highest rank.—Cologne Tageblatt, October 18, 1899.

Mary Münchhoff, a young American, attained last Saturday in the Musical Association of Cologne remarkable success. Sweetness of tone enraptured the audience in Schubert's songs; the finished execution of runs and trills was admired in Alabieff's "Nightingale," while in Proch's variations the brilliant vocal skill of the artist dazzled everyone. Perfect runs, crystal clear staccati, round, full trills, even in the highest soprano register, and particularly the perfect chromatic runs from high D downward—these are musical qualities that only an artist of the first rank can show.—Cologne Zeitung, October 18, 1899.

#### MUSICAL ASSOCIATION IN COLOGNE, DECEMBER 1, 1899. HOTEL DISCH.

Mary Münchhoff is a young German-American who has studied with Madame Marchesi in Paris. Again a beautiful soprano voice has come to us from out the New World. She carefully "unpacked" one gift after the other during the evening and gained ground in the favor of the audience each time, until finally everyone agreed that in a few years Mary Münchhoff would be a European celebrity. Her voice is of charming quality and fresh as dew. Her rendering of the so-called head tones is perfect, both in piano and pianissimo, and her technique is faultless, whether run, staccato or trill is executed. Her art of breathing is ideal. She is particularly charming when she can juggle with a choice kind of vocal difficulties. We listen to some singers with palpitation of the heart, but we revel in enjoyment when Mary Münchhoff sings.—Dr. Neitzel, Cologne Zeitung, December 4, 1899.

The young colorature singer, Mary Münchhoff, of Omaha, aroused especial interest and sang magnificently, with high, crystal clear soprano voice. At the same time the young lady showed herself to be thoroughly capable of rendering songs artistically, and her expressive delivery and uncommonly sweet voice were displayed to the best advantage. The Grand Duke and Grand Duchess expressed their thanks to the artist for the enjoyable evening.—Saabian Chronicle, Baden, November 21, 1899.

In the Symphony concert of the Philharmonic Orchestra yesterday the singer, Mary Münchhoff, of Omaha, appeared for the first time and attained brilliant success. The young American is a graduate of the Marchesi school, and occupies the highest rank among young colorature singers. She yields to no one as far as cultivation of voice is concerned, and in fullness of tone, expression in serious song, she surpasses by far most of her rivals, even Ettinger. The finished training of her voice, the easy production of tone, free from every disturbing sound, the thorough mastery of the art of breathing and the extraordinary evenness of the registers, these accomplishments convince one that Mary Münchhoff offers the world of art musical talent of rare quality.—Hanover Courier, October 30, 1899.

Mary Münchhoff is gifted with an exquisite soprano voice, which has been excellently cultivated to the highest degree of vocal skill. I am positive that soon more will be heard of this singer with the crystal clear tones, to which she adds, in serious song, a beautiful, soft vibrato which warms and enraptures. She has a claim to the first place on the concert stage. Her high trills that rippled forth like golden pearls were a masterpiece, while one was thrilled with the touching manner in which she rendered songs.—Magdeburg General Anzeiger, October 21, 1899.

The society secured a charming attraction for the concert, the youthful colorature singer, Miss Mary Münchhoff, of Omaha. In Berlin she is called the "rejuvenated Patti," and here the artist attained a complete and remarkable success. We have here rare talent, which prophesies for the artist an extraordinary career. The enthusiastic audience honored her with great applause, and she was compelled to give several songs as encore numbers.—Danzig Neueste Nachrichten, January 31, 1900.

In the ninth Philharmonic concert we formed the acquaintance of a very remarkable artist, Mary Münchhoff, who belongs to the ranks of the most graceful colorature singers of the present time. In her eminent technique we mention especially the smooth combination of tone and the ideal trill.—Musiker und Theater-Welt, Bremen, March 1, 1900.

The third artist's concert yesterday was distinguished by a brilliant success. The hall was filled, the audience was in a joyful, enthusiastic mood, and as priestess of art one of the most honored singers of the present day, Miss Mary Münchhoff, appeared. She was welcomed with genuine enthusiasm by the admirers which she gained at her former appearance, and she renewed her victory over all and won every sympathetic heart by her graceful person and marvelous singing.—Görlitz Nachrichten, December 10, 1899.

The magnet of the evening, Mary Münchhoff, is a brilliant star in the heavens of art. Her voice is flexible and firm as far as the

upper half of the third octave, and it is furthermore cultivated so excellently that she masters every technical difficulty with ease. Even superficial, soulless flourishes, when executed so perfectly, have an æsthetic effect; the audience was completely dazzled with the pyrotechnics in staccati, trills and runs, as was proved by the stormy applause at the end. Mary Münchhoff is no less great in rendering songs; in Solveig's song, from Grieg, her voice had a warm, deep quality that is seldom found in colorature singers. Her success was remarkable.—Braunschweig Stadt-Anzeiger.

Mary Münchhoff formed the attraction of the evening. The singer has a slender, graceful figure, dark complexion, with which her black hair harmonizes wonderfully; altogether she seems created for the concert stage. She is truly a divinely gifted artist, a new and brilliant star in the heavens of art. The modest and still marvelously beautiful style in which she renders songs, the deep feeling which she displays, are rarely found among the representatives of bel canto. After the tones of the last number on the program had expired the audience honored the artist with such stormy ovations as have not been heard here for years in a concert hall. The applause did not end until the singer had given two encore numbers. Even after these songs were finished the stormy waves of enthusiasm subsided very slowly.—Braunschweig Nachrichten.

#### MILDENBERG'S OPERETTA.

TWO performances of Albert Mildenberg's operetta, "The Wood Witch," were given last Wednesday afternoon and evening at the Classical School for Girls, corner of Fifth avenue and 126th street, Harlem. All of the performers were students in the school, and in order to make it possible for them to give the entire operetta the composer made certain changes. The basso and baritone solos, for instance, were cut out. The composer himself conducted, seated before a piano upon which he played skillfully the orchestral parts and accompaniments. The music which Mr. Mildenberg has written is much superior to most operetta scores of the day, and is very likely too good for the audiences who like comic opera.

The book, also by Mildenberg, is founded upon a romantic Spanish tale. There is war between the nobles and gypsies. The gypsies were charged with stealing the King's ring, and while searching for the trinket the King falls in love with the Queen of the Gypsies, and the sister of the King reigning duke falls in love with the brother of the Gypsy Queen. A double wedding is the logical outcome of this plot. The operetta is in three acts: Act one, mountain camp of gypsies, midnight; act two, interior of Duke's palace; act three, same as scene one. The scenery was beautiful, the costumes quite handsome, and on the whole the singing was good. The cast follows:

Duke Pedro.....	Miss Janet Rogers
Don Silva, officer.....	Miss Pauline Braun
Julio, officer.....	Miss Helen Scoville
Roberto, first Zingar.....	Miss Florence Emerson
Miguell, second Zingar (dangerous).....	Miss Bessie Brady
Alho, Queen's brother.....	Miss Claire McDonald
Priest.....	Miss Cornelia Mercur
Bishop.....	Miss Olga Brown
Tobie.....	Miss Bessie Sperry
Stogie.....	Miss Lillian Blaney
Carmella, the wood witch.....	Miss Grace Johnson
Janetto, Duke's sister.....	Miss Gerta Hatch
Fannetto (a military maid).....	Miss Harriette Judson
Marie.....	Miss Zelime Frater
Georgie.....	Miss Dodi Vance
Courtiers—Misses Panacci, Spencer, White, Brown.	
Court ladies—Misses Gary, Brown, Seiter, Drax, Tate.	
Gypsies—Misses Marshall, Drax-Schlatter, Spencer, Boettger and Taylor.	

Brothers and fathers of the fair performers were the only men admitted to the performances, which were given for the benefit of the International School for Girls, which is to be built at Madrid, Spain.

Mr. Mildenberg is the musical director at the Classical School for Girls.

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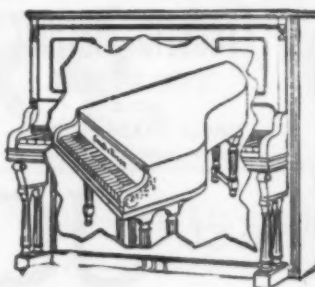
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## MUSIC HARD AS A CAREER.

STUDY ABROAD IS NO GUARANTEE OF SUCCESS AT HOME.

SOME OF THE DIFFICULTIES WHICH THE YOUNG MUSICIAN HAS TO ENCOUNTER EVEN WHEN POSSESSED OF GENUINE MERIT—THE REWARDS THAT COME TO THESE AT LAST OFTEN MEAGRE.

It would be difficult to estimate just how many American students abroad are now deciding to return to their own home and begin the career for which they have so long been preparing themselves. Every year at this time a certain number of American singers, piano teachers, violinists and other musicians complete the term of their European service and make up their minds to come back to their own land. Their history here is usually as little understood as are the real events of their life abroad; for the disappointments and difficulties that wait for them here are as great as they are in Europe. They look forward to their work as a dull preliminary to the glory of a professional career. But in retrospect the days of their study, in nine cases out of ten, seem peaceful and satisfying enough in comparison with the hardships in beginning their public life.

The experience of these musicians is nearly always the same. In their own home their musical talents attract attention early. They are the delight of the small circle in which they live. They become juvenile prodigies for their own class, if not for a larger community, before they realize it. As they grow up and continue to appear to inexperienced persons about them really promising and talented musicians, the talk of a professional life soon begins. They go to the best teacher in their town, and after that they either come to New York or go to the nearest large city for the advantages of the instruction to be had there. They are taken to play for pianists or virtuosi that come to that town. They are brought to New York and play before musicians here, or may be dragged before some of the opera singers to harass them for a length of time which depends entirely on their hearers' good nature.

After they have gone the rounds, played for this person and that and collected advice in every quarter, there is talk of a period of European study, and if the money is available the student usually goes abroad. Sometimes the money is in the immediate family; sometimes it is begged and borrowed from more fortunate relatives and members of the family, and in some cases philanthropic ladies of musical taste, who are never so happy as when they are nourishing mediocrity, raise a subscription for the aspirant, and he or she goes to Europe. Here in nine cases out of ten is the first mistake in a career that is more or less likely to be altogether in error. Nine out of ten American musicians could learn just as much in their own country as they can abroad. They could be just as well prepared to teach here as in any other country, although it may be an advantage to them and an attraction to pupils to know that they have studied under some distinguished foreign master, even if he is so old as to be in his dotage.

This problematic advantage, however, is not counterbalanced by the extra outlay of money that a course of European study necessarily involves. Nine out of ten young women who go to Europe and study the piano, for instance, return here, appear once or twice in public and receive more or less polite notice in which the name of their master is likely to be mentioned, with the observation that they do or do not show evidences of his method of teaching. The chances are ten to one that this young pianist will have to pay out of her own pocket the cost of the concert that enables her to attract even this attention, and as she is likely to disappear from view after that time the advantage of foreign training, so far as her duties as a teacher are involved, are extremely problematic. But every woman who goes to Europe to study believes that she is going to be a second Carreño and never looks forward to the routine of pedagogy as her fate.

After these two or three years of study in Europe between which their friends hear wonderful stories of their

advancement and learn that this person said that since Ole Bull he had never heard such violin playing, or how another high authority had observed that he had never heard such piano playing since the days of Rubinstein's prime, the pianists and the fiddlers pass through their allotted time of instruction. Usually they are eager to make an appearance abroad, and as this costs very much less in Germany than it does in this country they are generally successful. They play in a Berlin music hall before an audience of fellow students, deadheads all of them, and a few critics who will group this performer along with half a dozen others in a paragraph next day and mention very little more than their names and their teacher. Sometimes, through conditions which are not always easy to define, they may get several sentences of flattering description all to themselves, which are promptly printed in a neat little pamphlet and brought back to this country for the delight of their friends and the enlightenment of those whose business it is to know what good piano playing should be.

There never was a musician of any kind with such a clear view as to realize how little significance such an incident as this foreign appearance really has. They may have hired the hall, or helped to hire it; they may know the conditions under which favorable comment was secured; or they may see that they have been all but ignored by critical judgment; but, nevertheless, this concert seems to them the first step toward that life they have been steadily working for during long years of study. Even at this state of the world's progress most of them are benighted enough to believe that on the strength of that appearance, combined with a letter of recommendation from their teacher and a few untrustworthy or trivial phrases of criticism, they may return to the United States and begin here the accomplishment of their wishes. They continue to think this, too, in view of the fact that standards here are higher and criticism more exacting than it is anywhere else in the world.

Disenchantment comes so soon after their return that it is lucky for them they have enjoyed a few happy hours of illusion. The young woman arrives here with her hopes and her criticisms. The first thing she does is to seek a musical agent, who regards her from the moment he lays eyes on her first as legitimate prey from whom he is to squeeze every possible cent. To her surprise, she soon discovers that there is to be no compensation for her appearances, and she is lucky if she is able to find a place, even in a concert bill, without being compelled to pay for it. If she escapes the necessity of paying \$200 or \$300 down to an agent for one privilege or another, specified vaguely, but made important in her ignorant eyes, she is fortunate. It very rarely happens that anything is accomplished through the first agent. The experience is likely to be profitable to him, but in despair the applicant goes to a second one. Of course, more money is paid to him for advancing her interests, but it rarely happens that she is ever able to get an engagement that pays her a cent. If her money holds out she goes to another agent, but if it doesn't she is likely to keep out of sight of the public until she manages by social influence or some other to play gratuitously at a concert.

It rarely happens that a woman pianist is ever in demand, whatever the degree of her merit may be, short of the very greatest of her kind, and it is only a short time before the virtuosa who was coming back to our own land to enjoy such triumphs to the delight of her family and her own enrichment settles quietly down to the business of teaching, and is glad to get pupils. If she is rich or has rich friends who can afford to spend from \$300 to \$500 for a recital to exhibit her to the public, she may appear in that way, and then know that the agent who arranges the concert for her will not charge her more than \$200 in excess of its real cost, plus his fee.

When she adopts this form of coming before the public, some of her friends may buy tickets, unless they have already been called on in advance to pay for the concert. She will receive critical consideration which may be valuable to her in the future, or exactly the reverse, according to the character of her accomplishment. If she plays well, the utmost reward, so far as the public

career is concerned, that she can possibly obtain is favorable criticism of her talents.

The greatest value of these concerts would be its assistance to enable her to get pupils, for as certain as she has to live by her own work she will have to become a teacher. And that life starts a new kind of drudgery for her. This is the experience nine out of every ten American students who go abroad and study have to encounter. The case of the woman pianist is selected because that is possibly a little harder than most of the others. But in every class there is the same disappointment and men and women undergo the same difficulty. Possibly their talents entitle them to no greater success; but that is a harsh view of the subject. And their ambitions, even though they are mistaken, are deserving of a certain indulgence.

Only one remedy for these disappointments would seem to be possible. That is not likely to come into existence. If some one would persuade all these ambitious youngsters that there is a decided limit to their talents, and in any case their rewards are not very great, there might be fewer stories of failure and disappointments, but if there was such a person or such a group of persons, like a college of cardinals, the aspiring young musician would never take their word, or believe any chilling negative as to his, or her, heaven-given talents, and then what would the European music teachers do? It would be one step forward, if these musicians, destined to remain in the humbler ranks and be only teachers and such modest workers in the art, could be persuaded to remain in their own country and learn here the necessary acquirement without the inevitable European experience—that only serves to emphasize their lack of success—in the great ambitions they entertain.—New York Sun.

Miss Amelia Fields, the California girl, is the possessor of a rich contralto voice of remarkable range and power. Miss Fields also has dramatic ability of a high order. Added to these gifts she has youth, beauty and a magnetic personality; therefore it seems reasonable to predict for her a brilliant career in her chosen profession.

Although a blonde, Miss Fields bears a striking resemblance to, Zélie de Lussan. Her eyes are hazel and her face is framed in a wealth of light brown hair.

"I entered this profession without a single illusion," Miss Fields said yesterday, as she waited for her cue to go on the stage. "I knew just what to expect and what not to look for, and the consequence is I am never elated or cast down. I take things as I find them, and am never surprised. In my early youth I had the advantage of foreign travel and of association with cultured, traveled people, so that I learned a good deal about life and the world which a girl who is sheltered and tied down to one place never learns. At the age of fourteen I counted among my warm personal friends Madame Patti, Madame Marchesi, Heinrich Conried and many charming persons who gave me an insight into the ups and downs of public life, so that when I finally decided to adopt the stage I was fully prepared for everything agreeable and otherwise.

"When I was thirteen years old Mme. Patti was so impressed by my voice that she gave me a letter of introduction to Mme. Marchesi. Then we went abroad—my mother and I. I sang for Mme. Marchesi and to my great amazement and delight she said to me, 'You have the most remarkable voice I have ever heard in my thirty-five years of teaching.' At that time my father met with great reverses and I and my mother were obliged to return home. When Mme. Marchesi heard of this financial trouble of ours she offered me free tuition if I would remain in Paris. But I was such a child I couldn't bear to be left and besides, you must know, I had no desire for a stage career, not the slightest. When we reached New York Mr. Conried offered to take me under his wing and send me back to Marchesi, assuming all expenses and responsibilities. He thought it a great pity I should not begin at once on the cultivation of my voice. While I was in Paris Mr. Seligman, the banker, offered to take me into his home and treat me like one of his daughters and pay all my expenses while I studied with Marchesi. But I would not be separated from my family—my



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mother. I have had the best teachers in this country ever since that time, but it was not until three years ago that I would consent to go upon the stage. I was induced to take the part of Pitti Sing in 'The Mikado.' I made my debut in Harlem. My next appearance was in Philadelphia, when I was sent for to play the gypsy mother in 'H Trovatore,' one of the biggest roles in grand opera repertory, at a few hours' notice and without rehearsal. After this I engaged with the Strakosch Opera Company and have been a member of this organization ever since. I am leaving, however, on Saturday night to join an opera company for a ten weeks' season at the Hatnorth Gardens, Cleveland. I open in 'El Capitan,' playing the Princess, and I have to study in my dressing room, on the elevated trains, wherever and whenever I can find time. I have had splendid success on the road, but all this goes for nothing in New York."

"Is it difficult to get a hearing?" I asked.

"Why, the managers won't look at you! They wouldn't read one of your notices—criticisms—for the world. When you tell them the facts they act as though they do not believe you. If they would come to see you and hear you it would be all you'd ask. Then they would know you for what you are. But no! They won't budge, and you must blow your own horn, so to speak, while they sit and look at you incredulously. I have not had it always like that, you know. I am negotiating now with two or three well-known managers for next season. I have always been treated most generously by the critics, with one exception. A man who hides behind a nom de plume here in New York says I am afflicted with a lisp. Have you noticed it?"

I had not, and I said so.

"That was a downright falsehood. I pride myself on my distinct enunciation. Why do some so-called critics enjoy saying spiteful, malicious things? Such a statement as that is calculated to do me great injury, and the last word on this subject has not been said. There will be more anon. I detest cheap notoriety, but I am not going to suffer in silence under such injustice as that. I am willing to be criticised so far as my work goes. But personalities and criticism are two different things. And a falsehood like that one should not be allowed to pass unheeded.

"My ambition? It is to get into comic opera, of which I am very fond. There is not much call for grand opera artists just now. I hope to get a few roof garden engagements during the summer, when I may come to the notice of New York managers in a way which will benefit me and lead to good results. I have lots of pluck, and I know I shall succeed. All in the world I ask is a hearing."

"You were born in California?"

"In San Francisco. Yes. But my grandfather, my mother's father, was one of the rich and well-known merchants of New York city. Many persons living in this city to-day remember Morris Wilson. As a child my every wish was gratified. But, as I tell you, my father lost everything, and when I adopted the stage as a profession it was with the idea of supporting myself. I am practical and level headed, and, as I told you before, I have no illusions."—Jane Gordon in New York World.

**LACHMUND CONSERVATORY RECITALS.**—The Lachmund Conservatory of Music gives its two closing concerts for the season on the evenings of June 6 and 7 at the conservatory parlors. There will be piano, violin, vocal and ensemble numbers in which the following pupils take part: The Misses Isabel Gordon, Margaret DuBois, Teresa Tamborrel, Pauline Hermann, Marion Stratton, Lucy Bangs, Frances Morrill, Elsie Redman, Elizabeth Maher, Victoria Klepisch, Martha Blake (Talladega, Ala.), Florence Sanders (Bridgeport, Conn.), Minnie Draper, Elsie Schroeder, Blanche Brown (Wilmington, Del.), Celia Levy, Lucie Neidhardt, Carrie Neidhardt, Josephine Goldberg, Gertrude Masbach, Emily Dippel, Edythe Gordon, Clare Davidson, Florence Crusius, Elizabeth Halliday, Harriet Hooper, Hazel Schneider, Charlotte Denzi (Corona, L. I.), Katherine Bradford, Alma Bennett, Evelyn Harris (Unadilla, N. Y.), and Ralph Morrill, Herman Sturcke, Edward King, John Freese, Leonard Otten and William Morgan.

## Music in Canada.

Bernard McEvoy, the Canadian litterateur, has written a poem on King Edward's recent remark: "When shall we sail again, Lipton?"

The new Russell Theatre, Ottawa, will cost \$45,000, and the seating capacity will be 1,850.

In London, Ont., a concert was recently given by the Wellington Street Methodist Church, in aid of the Church Improvement Fund. The assisting artists included Miss Maud Fowler and J. W. Fetherston.

A sacred concert took place in St. Paul's Church, Ottawa, on the evening of May 16, Miss Bourne, J. E. Miller, C. H. Beddoe and others participating in the program.

It is announced that Charles A. E. Harris, of Ottawa, is making arrangements to hold a series of musical festivals in all the Canadian cities during the early part of 1902.

Canadians will be interested in reading an editorial, "The Progress of Canada," which appeared in the San Francisco *Call's* issue of May 11.

A choral class has been organized in connection with Knox Church, Ottawa. J. Edgar Birch is the director.

Pupils of Miss Inez E. Smith gave a creditable recital on May 30 in Knights of Pythias Hall, London, Ont. Among the performers were Miss Jennie Owen, A. L. Graithwaite, Mrs. Charles Blinn, Francis Ware, Mrs. Minnie Hayes and Miss Lillie Moore.

Franziska Heinrich, Dr. Edward Fisher's exceptionally talented pupil, gave an artistic recital in St. George's Hall, Toronto, on the evening of May 18. Miss Heinrich was ably assisted by Mrs. B. Dreschler Adamson, Miss Lena Hayes, Miss Kate Archer, Paul Hahn, Napier Durand, Mrs. Le Grand Reed, Miss Lina D. Adamson, Mrs. H. M. Blight and Miss Mockridge.

This month Frank E. Blachford, violinist, will return to Toronto from Germany.

Prior to his departure for England, J. E. Barkworth, the Ottawa *Evening Journal's* competent music critic, printed this "parting word" in that paper's issue of May 18:

"French and English Canadians can each learn much in music from the other, and should certainly unite more in the practice of an art which, on Fletcher of Saltoun's principle about laws and ballads, will produce a closer union than policy can ever effect."

Her many Canadian admirers learn with regret that Mrs. Julie Wyman, the eminent contralto, will return to New York next season. Mrs. Wyman's farewell recital, in the Toronto Conservatory of Music Hall, will take place on June 5.

Under the direction of F. W. Wegenast, the Simcoe (Ont.) Choral Society, assisted by Percival W. Owen and Harold Jarvis, gave its annual concert in the Drill Hall on May 17. Mrs. John Allger was the accompanist.

In aid of the citizens' band a concert was held in the town hall, Grimsby, Ont., on the evening of May 21. With the exception of T. A. Eckstien of Hamilton, local musicians contributed the program.

At Karn Hall, Montreal, on May 22, a testimonial concert was held in honor of Miss Louisa Morrison. The performers included Miss Blanche Wells, Miss Sadie Dowling, Joseph Saucier, Alfred De Sève, Arthur Plamondon, F. H. Blair and Miss Morrison.

The following proposition was made by H. Bourlier on May 28 in a letter which appeared in the *Mail and Empire* of Toronto:

"In a recent issue of the *Mail and Empire* I noticed that at the reception tendered to the Duke and Duchess of Cornwall and York upon their arrival at Australia, in the musical part of the celebration a large orchestra was one of the leading features. This would be a good idea to adopt in connection with the reception to be tendered the Duke and Duchess upon their visit to Toronto. The To-

ronto Permanent Orchestra could be made the nucleus, and to this might be added the orchestras from the respective theatres and other available material, which when brought together would produce a grand effect, and the occasion one never to be forgotten. I would suggest that this matter be brought to the attention of his Worship the Mayor and the reception committee. I am certain every music loving citizen will most heartily approve of the above idea."

Miss Beatrice Dent, a pupil of F. H. Torrington, gave a successful piano recital in Toronto on the evening of May 28.

A talented pupil of J. W. F. Harrison, musical director of Ontario Ladies' College, Whitby, is Miss M. G. Crysdale, of Northport, Ont. Miss Crysdale recently presented a very creditable program at her recital in the Toronto Conservatory of Music Hall. The Ontario Ladies' College is to be congratulated upon the progress which is being made in its musical department. Among other gifted pupils is Miss Helena Mitchell.

Douglas Bertram, A. S. Vogt's brilliant pupil, will leave Toronto in August for a prolonged course of study in Germany.

"Our Queen," a poem by the *Toronto Mail and Empire's* well-known contributor, "Kit," has just been set to music by Caroline A. Westcott, of Kingsville.

Percy Hook, of the College of Music, Toronto, has been appointed organist at the Western Congregational Church in that city.

Frank S. Welsman, the Canadian pianist and piano instructor, has successfully taught many promising pianists during the past season in Toronto.

### FOURTH MARINER MAY RECITAL.

**MINER WALDEN GALLUP**, the talented pupil of Frederick Mariner, of the Virgil Piano School, who played the last of the May recital series at Recital Hall, 29 West Fifteenth street, on Tuesday evening, May 28, has been reviewed as often by THE MUSICAL COURIER that very little more can be said that is new about his remarkable playing. As usual a crowded house greeted the little artist and appreciative applause followed his every number. Special mention should be made of the remarkable feat of this boy who, after studying but about two years, is able to play entirely by memory such a taxing program as he presented at this recital.

Needless to say Master Miner went straight through every number like a veteran, never once flinching throughout the ordeal.

The beautiful Prelude and Fugue in D by Bach served to introduce Master Miner and was followed by the Hoffman arrangement of the Schubert song, "Hark! Hark! the Lark," and the Mendelssohn "Spinning Song." Each was played with clarity and a keen sense of rhythm.

Assisting Master Gallup and adding to the enjoyment of the evening was the violin playing of Otto G. Storm. Two movements of the No. 7 Concerto by De Beriot gave excellent opportunity for him to show his command over his instrument, a fine appreciation of tone coloring and a sympathetic interpretative ability. In response to an encore Mr. Storm played Schumann's "Traumerei."

Master Gallup, as a second number, played a Chopin Prelude in C minor, one of the "Hungarian Dances" by Brahms, the F minor Nocturne by Chopin and the No. 2 "Rhapsodie Hongroise" by Liszt. Of these, the nocturne, perhaps, gave the most pleasure, played as it was in a simple, manly fashion, full of sentiment and poetical meaning.

Mr. Storm played on his second appearance a "Serenade," by Pierné, and the "Berceuse de Jocelyn," by Godard. To close the program the Mozart D minor Concerto of three movements seemed most fitting.

The orchestral parts were played on a second grand piano by little Beaupré, only twelve years old, who, during the entire reading, was hardly once seen to lift his eyes to the notes placed before him, ample proof that his work was well studied, if not wholly memorized.

The thirty odd pages of this concerto, perfectly memorized, fairly flew along under his well trained fingers. The two boys played together like old stagers and well deserved the appreciation they received at the close.

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## MORE TRIBUTES FOR BLOOMFIELD-ZEISLER.

TODAY THE MUSICAL COURIER publishes additional criticisms from Detroit, Cincinnati and Wheeling, about the piano playing of Fannie Bloomfield-Zeisler. Here is one from Wheeling, W. Va.

The triumph of the evening was the playing of Madame Zeisler, her reputation as a rival to Paderewski being convincingly brought forth. The Grieg concerto for piano and orchestra was a marvelous rendition. To the unprecedented ovation that greeted her Madame Zeisler responded with a magnificent rendition of Mendelssohn's "Spinning Song." Her masterful technique, power, delicacy of touch and exquisite tone production were evidenced throughout all her selections, in the second part two numbers being charming compositions of Herbert, the third a Strauss-Tausig number. To the unceasing applause the gifted pianist again seated herself at the instrument and magnificently gave an arrangement of a Moscheles etude, after which she was again and again recalled.—Daily Intelligencer, Wheeling, W. Va., April 25, 1901.

## FANNIE BLOOMFIELD-ZEISLER DELIGHTED A LARGE AUDIENCE.

Brilliant as are the Cincinnati recollections of Fanny Bloomfield-Zeisler, her magnificent performance at the ninth Symphony concert yesterday afternoon at Music Hall will go down in the musical annals of the city as an event seldom, if ever, excelled. This magnetic, intense little person, with electric fingers, played as it is given to but few to do, and aroused great applause from the largest audience that this season has seen.

She is a bundle of vibrating nerves, done up in a small, brown package, and she played as one inspired. The Beethoven Concerto in E flat major was the first number, and during her elucidation of its beauties and strength a breathless silence hung over the assemblage. She read the three movements with subtle power and meaning. Her interpretation was lucid, and each of her listeners might well have belonged to the society of those who do not need diagrams.

The greatness of her interpretation lay in the fact that the mechanics of the composition were lost; one heard only the perfect result, and did not need to ask why or how. The wonderful trill crescendo and diminuendo, the purity and firmness of the tone, the delicacy of phrase and scale—all these startled for the moment and were forgot, for in and about and through it all was a soul inspiration, and it was this that dominated all and gave to the work the stamp of genius. What an exceedingly happy thought it was to have a group of short numbers follow—a touch of a recital program, as it were—a chance to hear the artist express herself upon the single instrument, without accompaniment.

She played Liszt's "Liebestraum" with dynamic passion and velvet softness, the Chopin Valse as upon a muted violin, the "Caprice Espagnol" by Moszkowski with a brilliant rush of crashing chords in dazzling variety of tempo and shading. And then she smilingly left the stage, only to be recalled again and again until she crossed to the piano, which had been pushed back and closed, and, seating herself, began the first soft measures of the Schubert-Tausig "Marche Militaire."—Cincinnati Commercial-Tribune, March 16, 1901.

## The following are from Detroit:

Fannie Bloomfield-Zeisler firmly established her claim to be called the greatest woman piano player of America in the minds of all those \* \* \* who yesterday composed the largest audience that has greeted an afternoon Tuesday Musicales performance this season.

Marvelous technique was apparent in all her selections. Next to her attainment in this line, her audience was impressed with her individuality; there was nothing reminiscent of any other player in her work, and she gives an original interpretation to everything she plays. Her touch is a beautiful one. She is able to make the piano sing under her fingers as no pianist heard here recently has done. This was especially noticeable in her playing of "Hark, Hark, the Lark!" (Schubert-Liszt), the number which perhaps best showed her artistic genius. The two Mendelssohn numbers, "Spring Song" and "Spinning Song," were given with exquisite beauty, the latter being played with a reckless tempo that made her fingers seem scarcely human. The usually languid Tuesday Musicales gathering was aroused to such enthusiasm that it refused to allow the program to proceed till she had repeated it.

Bloomfield-Zeisler was also quite equal to the heavier compositions. The "Caprice Espagnol" (Moszkowski), with which the program closed, was so magnificently done that the audience remained in their seats demanding an encore. "Man Lives but Once" (Strauss-Tausig) was also given.—Detroit Journal, April 24, 1901.

It was a very large audience, mainly of ladies, who assembled at the Church of Our Father yesterday afternoon for the fourth concert of the afternoon series of the Tuesday Musicales. The church was filled below and in the galleries. The star of the occasion was Mrs. Fannie Bloomfield-Zeisler, pianist, who gave the entire program. Mrs. Zeisler is a woman of attractive appearance with a peculiar way of hovering over the keyboard when she plays, and becoming absorbed completely in her music.

Her recital dealt strictly with the classical in music. There were selections from Beethoven, Godard, Grieg, Schumann, Mendelssohn, Schubert, Chopin and Moszkowski. Her playing is of the first rank. Of all the great pianists who have been in Detroit in the past two years, and the list embraces some very eminent names, not one of

them surpasses her in the delicate artistic things in music. In the true artistic interpretation of lighter selections Mrs. Zeisler is easily the peer of the best. Her playing of Mendelssohn's "Songs Without Words" captivated the audience completely. Her Chopin numbers were exquisite, and the "Marche Militaire," by Schubert, was handled with superb effectiveness. She was recalled again and again by the delighted audience.—Detroit Tribune, April 24, 1901.

Fannie Bloomfield-Zeisler delighted a large and representative audience at the Church of Our Father yesterday afternoon. It was the last concert in the Tuesday Musicales season of artist recitals, and Mrs. Zeisler has left a most favorable impression of herself with those who heard her play. Her individuality of conception and her successful interpretation of her own ideas stamp her as a pianist out of the ordinary, and she was always interesting in every number of the admirably arranged program which she presented in Detroit.

A Beethoven Sonata, op. 10, No. 2, opened the program, and its three movements were listened to with that rapt attention which is accorded by Detroit audiences only to artists of the very first rank. The tempo of the final movement, written presto, was carried to a pitch that made the notes almost indistinguishable, but the conception was so daring and the execution so marvelous that the audience broke into loud applause. Following the Sonata came a Ballade of Godard, unmistakably French, and delivered with a sonority of tone that was the most noteworthy of any developed in the course of the program. In striking contrast was Grieg's Ballade, taken from a Norwegian melody, with a monotone of chords, sombre, hopeless, despairing.

Two of Mendelssohn's wordless songs followed, the "Spring Song" and the "Spinning Song." Mrs. Zeisler played the first as it has never before been played in Detroit. In even tempo, with a peculiarly crisp touch, only occasionally lapsing into the dreamy and sensuous, her ideas of Mendelssohn's conception were well worth hearing. The "Spinning Song" was played with a delightful legato, smooth and distinct, and was so pleasing to the audience that an encore was demanded. Mrs. Zeisler complied by repeating the composition. Liszt's transcription of Schubert's song, founded on Shakespeare's words to the serenade from "Cymbeline," found a fourth genius in Mrs. Zeisler. From the time when the lark rose from the meadow until his triumphant arrival at heaven's gate, his flight was followed by musician and audience alike. Carl Tausig's difficult and intricate arrangement of Schubert's "Marche Militaire," which the composer wrote originally for a duet, was given with a strength and power surprising in a woman like Mrs. Zeisler, and it won an ovation for her. She left the stage, however, and could not be coaxed back. Five Chopin numbers, including the Mazurkas, op. 33, No. 2, and the Valse, op. 64, No. 2, were played as only an admirer and close student of Chopin could play them, and Moszkowski's "Caprice Espagnol" concluded the remarkable program.

When Mrs. Zeisler had risen from the piano her audience remained in their seats and insisted that she should play again. After some hesitation she complied, playing another Tausig transcription, this time of Strauss' waltz, "Man lebt nur einmal." With this the audience was obliged to be content, but even at the end of almost two hours' playing they left the church reluctantly.—Detroit Free Press, April 24, 1901.

CHARLES B. HAWLEY.—Charles B. Hawley has just completed a most successful season. During the summer months Mr. Hawley will live at Long Branch, as usual, but in order to accommodate a number of his pupils, who wish to study during the heated term, he will be at his studio, No. 489 Fifth avenue, three days a week.

Following is a list of Mr. Hawley's pupils:

Mrs. V. V. Beard, Mt. Vernon; Miss Olive Booth, Miss Alma Berglund, San Francisco, Cal.; Miss Nellie Brown, Robert W. Butler, Frederic Bull, E. S. Baker, Charles A. Bruce, A. E. Blight, John Henry Cushman, Mrs. D. P. Duffie, Mrs. Raymond Du Puy, Mrs. Minnie C. Davis, Columbus, Ohio; Charles DaSilva, Leon Elberson, Miss Mary L. Follett, Mrs. W. J. Finch, Mrs. Madeline S. Godfrey, Mrs. Helen Gunther, Miss Katherine Gunner, Cortlandt Godwin, F. P. Grapel, E. S. Grove, F. W. Haensel, Mrs. A. M. Johnson, Miss Lila Kindred, Geo. W. Knappmann, Mrs. H. W. Lord, Montclair; Mrs. E. J. Littlefield, Miss Adelaide Lippincott, Liverpool, England; Edward Laracy, Wm. Logie, Montclair; Mrs. Josephine F. Medler, Joseph McCarthy, J. H. McGraham, J. F. Mount, Bay City, Mich.; Miss Elizabeth E. Patterson, James Rutherford, Syracuse, N. Y.; Miss Florence Smith, Oakland, Cal.; James Sinister, Morris Squires, Miss Caroline Van Wormer, Port Jervis, N. Y.; Mrs. J. S. Wood, Mt. Vernon, N. Y.; C. C. Worthington, J. S. Webb, and D. A. Youngs.

## RECITAL BY A PRATT PUPIL.

MISS LULU EGGLESTON, a talented young pupil of S. G. Pratt, gave a piano recital at Knabe Hall last Tuesday (May 28) evening, at which she was assisted by Miss Susan S. Boice and Mrs. Lucie Boice-Wood, both charming singers. Miss Eggleston's playing showed the good training of her teacher, as well as her own gifts. The playing by this young girl is remarkable for its finish, and to an ample technic as a foundation Miss Eggleston adds a big, full warm tone. The compositions she played included a Beethoven Sonata, a Bach Prelude and Fugue from "The Well Tempered Clavichord," a group of Chopin pieces, the Mendelssohn Rondo Capriccioso, Liszt's transcription of Mendelssohn's song, "Auf Flügeln des Gesanges"; the Liszt Rhapsody, No. 6; "If I Were a Bird," by Henselt, and a paraphrase on "The Old Folks at Home." The latter piece the young pianist played by request. She also played Von Weber's "Concertstück," her teacher, Mr. Pratt, playing the orchestral part on a second piano. Miss Eggleston was showered with bouquets after each group.

Miss Boice and Mrs. Wood sang the duet, "Margaret, My Sister," from Lalo's "Le Roi d'Ys," and each singer was heard in a group of songs. Miss Boice, who possesses a high soprano voice, very flexible and sweet, sang "The Violet," by Cornelius; "Absent, Yet Present," by Maud Valerie White, and "Villanelle," by Dell' Acqua. Mrs. Boice-Wood's voice, also a soprano, has a very rich medium register like the mezzo, and her singing is very musical and sympathetic. First Mrs. Wood sang the familiar aria, "Plus Grand dans Son Obscurité," from Gounod's "Queen of Sheba," and her second number was Mattei's lovely "Slumber Song." The audience recalled Mrs. Wood, and she responded with "Suppose," an effective little encore song. Mrs. Florence Brown Shepard, accompanied for the singers.

## "PARIS HERALD" MAY 18.

EDOUARD ZELDENRUST, the Dutch pianist, gave a recital at the Salle des Agriculteurs de France last night, playing selections from Bach, Liszt, Chopin, Schumann, Mendelssohn and Wagner. Mr. Zeldenrust has a perfect command of his instrument, and interpreted the selections in a broad and powerful style. Several of the numbers were repeated in response to the demands of the audience.

The première of "La Pipe," a vaudeville in three acts by Messrs. Arthur Bernède and Edmond Mige, will be given at the Renaissance this evening, with the following cast: Destoc, M. Charpentier; Napoléon Pigeonnet, M. Paul-Jorge; Brindisi, M. Jannin; Eugène Pigeonnet, M. Poggi; Duttonnoir, M. Mèrissel; Fadillon, M. Charles Mey; Joséphine, Mme. Marguerite Dufay; Jane, Mme. Florence Gromier; Madame Labotte, Mme. Mary Brunel.—Matin.

Six budding composers will be incarcerated at Compiègne Château to-day for a whole month, during which time they must produce a musical work on a given theme for the Prix de Rome. Their names are: M. Kunc, pupil of M. Lenepveu; M. André Caplet, pupil of M. Lenepveu; M. Gabriel Dupont, pupil of Messrs. Théodore Dubois and Widor; M. Crocé-Spinelli, pupil of M. Lenepveu; M. Maurice Ravel, pupil of M. Fauré.—Figaro.

The eighteenth annual concert given by Madame Marchesa for the Montmartre Charities is fixed for Tuesday evening at the Salle Hoche, with the assistance of Mlles. Elisabeth Parkinson, Lou Ormsby and Ada Sassoli. Messrs. De Reverseaux, Hardy-Thé, Léon Lafitte, of the Opéra; Pablo Casals and A. Hennebains, of the Opéra. "L'Aventure de Mlle. Sylvie" will be played by Mme. Marianne Chassaing, and "Ballet d'Autrefois" danced by Mlle. Charlotte Zambelli, of the Opéra, and sung by Mlle. Juliette Darmières, of the Opéra Comique. Pianist, M. Frédéric Ponsot.



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The Schubert Club, of Oil City (Pa.), will not meet again until the last Monday in September.

The Rosemary Glee Club, of Greenwich (Conn.) consists of the following members: First Soprano—Miss Bell, Miss Gourlie, Miss Lyon, Miss Mead, Miss Easton, Miss Natalie Gourlie, Miss Elizabeth Griffin, Miss Munson. Second Soprano—Miss Broadhead, Miss Curtiss, Miss Gardner, Miss Tidd, Miss White, Miss Bruce, Miss Downes, Miss Greeley, Miss Norton, Miss Young, Miss Vera McCutcheon. First Alto—Miss LaDow, Miss Jessie Hewitt. Second Alto—Miss Griffin, Miss Runyon, Miss Wright. Dr. Carl E. Martin is the conductor.

The Women's Musical Club of Burlington (Ia.) has closed the season with a satisfactory balance in the treasury. These officers have been re-elected:

President—Mrs. Cate Gilbert-Wells.

Vice-President—Mrs. G. H. Higbee.

Secretary—Miss Florence Pilger.

Assistant Secretary—Miss Bertha Klein.

Treasurer—Mrs. Carrie Eggleston.

Prof. Frederick C. Mayer is director of the Hamilton (Ohio) Choral Society.

Thomas J. Pennell conducts the Mozart Society of Memphis, Tenn.

The Milwaukee (Wis.) Musical Society thus reports the results of its recent election: President, David Hecht; vice-president, J. F. W. Inbusch; secretary, Dr. F. H. Emmerling; financial secretary, C. H. Kuehn; treasurer, H. C. Schranck; librarian, A. J. Schenck.

Officers of the Cleveland (Ohio) Vocal Society include: C. F. Brush, honorary president; Alfred Arthur, conductor; Mrs. Gertrude Bigelow, accompanist; L. A. Osborn, president; G. H. Wagner, vice-president; A. S. Denis, treasurer; J. T. Johnson, secretary; J. H. Shaw, assistant secretary; A. F. Arthur, librarian. Music Committee—George O. Campbell, W. H. Brinsmade, A. F. Arthur, L. A. Osborn, Mrs. W. B. Mumford.

The concert recently given in Worcester (Mass.) by the Williams College Musical Clubs was under the patronage of the following persons: Mrs. Francis H. Dewey, Mrs. John C. Dewey, Mrs. George T. Dewey, Mrs. Daniel Merriman, Mrs. C. D. Wheeler, Mrs. Josiah M. Laselle of Whitinsville, Mrs. Burton W. Potter, Mrs. John F. Hastings, Mrs. G. Stanley Hall, Mrs. Willard Scott, Mrs. Frank A. Wilson, Mrs. Charles T. Haynes and Mrs. Ellsworth W. Phillips.

Miss S. C. Very, who is well known in musical club circles, proposes to visit Bayreuth this summer.

Miss Julia E. Crane is the talented conductor of the Potsdam (N. Y.) Normal Choral Club.

May 22 was the Nashville (Tenn.) Philharmonic Society's "President Day," the event being celebrated by a concert.

The Philo-Musical Club, of Newark, N. J., has just elected these officers: Miss Parker, president; Miss Carrie Roff and Miss Harrison, vice-president; Jessie Fairlie, secretary, and Mrs. Krug, treasurer. To-day the organization will give a musicale at the residence of Miss Bannister.

In Spokane, Wash., the Beethoven Musical Society was recently entertained at the residence of Rev. A. M. Allyn.

The Vendredi Musicale, of Nashville, Tenn., was recently entertained by Miss Amanda Gaut at the latter's country home, "Alama."

The Polhymnia Club, of Saginaw, Mich., has given three successful concerts this season, one of the assisting artists being Joseph S. Baernstein, basso. Among active promoters of this organization are Olive H. Smith, corresponding secretary, and J. J. Cummings, musical director.

An enthusiastic audience greeted the Chicago Concert Club on May 17 at Birmingham, Ala.

The annual concert given on May 22 by the Poughkeepsie (N. Y.) Euterpe Club has been described as "the most successful one ever held."

May 24 was the tenth anniversary of the Toledo (Ohio) Eurydice Club.

A new society in Martin, Tex., has been named the Wednesday Matinee Musical. This club joined the National Federation at the festival in Cleveland.

Mrs. W. A. Durringer recently entertained the Euterpean Club, of Fort Worth, Tex.

A flourishing organization is the Citizens' Club Orchestra, of Watertown, N. Y. The competent director is Burton C. Wilmot.

The third concert by the Mozart Club, of Denver, Col., was given at the Broadway Christian Church on May 21, under the direction of Mrs. R. R. Clark, the regular musical director of the club. The assisting artists were Grant Weber, pianist; Claude A. Rossignol, violinist; J. Ernest Tompkins, tenor; J. T. Conkey, baritone, and Miss Nanaruth Taggart, reader. Mr. Weber played as piano solos "Love Song," by Nevin; "Spanish Caprice," by Moszkowski, and "Am Meer" and the Erlking," by Schubert.

Emilio Agramonte, the distinguished vocal instructor, has decided to continue teaching during the summer months in order to accommodate many of his pupils from the South and West who will remain in New York.

## SAGINAW MAY FESTIVAL.

THE members of the Polyhymnia Club, of Saginaw, Mich., and their conductor, J. G. Cummings, worked for the success of the first spring musical festival, which was held at Saginaw on May 20 and 21. Three concerts were given, two evenings and one matinee. The Boston Festival Overture, with Emil Mollenhauer as conductor and the following soloists, assisted in presenting three highly interesting programs: Mrs. Marie Kunkel Zimmerman, soprano; Miss Feilding Roselle, contralto; Glenn Hall, tenor; Gwilym Miles, baritone; Miss Marie Nichols, violinist; Van Veatchon Rogers, harpist; Louis Heine, cellist, and Campanari.

The festival chorus included the following singers:

Sopranos—Miss Mina Alden, Mrs. W. J. Benn, Miss Zella M. Berst, Mrs. H. Blackmar, Mrs. H. L. Blaisdell, Miss B. Louise Bruske, Mrs. F. Buck, Mrs. H. B. Burdick, Mrs. W. W. Callahan, Mrs. H. W. Carr, Mrs. E. Champion, Mrs. C. E. Cornwell, Mrs. C. L. Cowles, Mrs. J. M. Croley, Miss Gertrude Dixon, Miss Vernie Eldred, Mrs. W. H. Evans, Miss Margaret Forhan, Miss Gertrude Faxon, Miss Mabel Graham, Miss Theresa M. Greiner, Miss Edna Hatt, Miss Ann Hessler, Miss Lulu M. Hobson, Mrs. T. E. Howson, Mrs. F. E. Howe, Miss Grace Howe, Miss Zola A. Hudson, Mrs. G. L. Humphrey, Mrs. Theo. Huss, Miss Anita A. Ibershoff, Miss Ida Jochen, Miss Ethel E. Kendrick, Mrs. C. A. Khuen, Miss Helen B. King, Miss Eva M. Lacy, Miss Grace E. Laing, Mrs. C. Leesch, Miss Elizabeth Lincoln, Miss Bessie Marsh, Miss Clara E. May, Miss Leonore M. Moeller, Miss Louise W. Moore, Miss Caroline Nichols, Miss Gussie M. Ohland, Miss Nellie Palmer, Mrs. J. B. Pitcher, Miss Ida Price, Miss Augusta Rachuth, Miss Bertha Rachuth, Mrs. A. S. Rogers, Miss Charlotte H. Schroetke, Mrs. J. A. Schirmer, Miss Mary E. Seligman, Mrs. R. Z. Smith, Miss Zuella Sorber, Miss Lora F. Stover, Mrs. W. G. Schwahn, Miss Bernice Thayer, Mrs. Thomas Towers, Mrs. W. D. Trump, Miss Mabel Whittemore, Miss Mildred E. Wiggins, Miss Marie E. Wilson, Miss Sylvia V. Woodruff, Miss Edna Young, Miss Bess Blackmar, Miss Lizzie Wilson.

Altos—Miss Mary P. Allen, Miss Caroline Anderson, Mrs. H. C. Barnes, Miss Edith Beach, Miss Amelia Bruske, Miss Fannie A. Burnham, Miss Lucy K. Cole, Mrs. Harriet DeLand, Mrs. J. D. Draper, Miss Fairchild, Miss Harriet Ferris, Miss Maud Forhan, Miss Bessie Grant, Miss Emma Hessler, Miss Elizabeth Hetherington, Mrs. G. M. Hill, Miss Alma Kohn, Miss Rose C. Kremer, Mrs. A. E. Leitch, Miss Louise Lincoln, Mrs. B. W. McCausland, Miss Laura B. McKenna, Mrs. C. S. McMillan, Miss Nita G. Meyer, Mrs. G. F. Oppermann, Mrs. S. W. Pearcy, Mrs. A. H. Roberts, Mrs. B. B. Rowe, Miss Winnie A. Schaefer, Mrs. L. C. Slade, Mrs. G. W. Smith, Miss Jessie Stapleton, Miss Luella Templeton, Mrs. Deanna Twelvrees, Miss Mary Van Brunt, Miss Watrous, Miss Bertha M. Wentworth, Miss Louise M. Wolpert, Miss Alma D. Ireon.

Tenors—H. N. Aldrich, H. C. Barnes, E. N. Burke, E. G. Deisler, J. T. Eastman, Henry Endert, A. F. Fox, F. J. Fox, Stanley Gaines, Louis Germain, F. E. Howe, Edmund Hulme, J. W. Hutchinson, L. M. Kenny, Henry King, F. A. McKay, W. D. T. McLandress, M. H. Macomber, Louis Mautner, D. J. Mooney, A. R. Mountjoy, C. M. Schwahn, F. W. Shores, D. C. Smith, F. W. L. Savage, L. C. Toepel, V. E. Widenmann, A. J. Zauel.

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A SHERWOOD RECEPTION.—The Beethoven Club, of Memphis, Tenn., held a reception on Tuesday morning, May 28, in honor of William H. Sherwood, the noted American pianist. Mrs. Napoleon Hill, president, assisted by Mrs. E. B. Wilkinson and others, welcomed the guests in the handsome clubroom, which was artistically decorated with club colors and a profusion of flowers. From 10:30 to 11:30 the reception was limited to members, after which hour doors were opened to the general public. A program was contributed by artists of wide reputation. Mr. Sherwood's selections from American composers being so magnificently interpreted as to win an ovation for the distinguished performer. He was followed by several musicians from the Chicago Symphony Orchestra. Refreshments were served by junior members of the Beethoven Club.

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BY the death of James A. Herne the American stage has lost a dramatist who sounded a fresh, simple, virile note in all the banality of his surroundings.

THE *Medical Press* says that "most profane expressions are the fossil remains of religious terms or ejaculatory prayers, and the history of profanity is intimately bound up with the history of religion." This must be a consoling thought to the Bostonians who last week exclaimed "Oh Damn!"

EDMOND ROSTAND, the author of that pleasing, pretty combination of Musset and water, Hugo and water, with a dash of Sardou dramatic bitters, "Cyrano de Bergerac," has been nominated a member of the French Academy. As a second rate poet and dramatist M. Rostand is the right man in the right place—the Academy is a cabinet of living mediocrities.

THE much discussed and unpublished opera of Arrigo Boito's "Nero" had its libretto published last week in Italy. The music is almost complete, and will be heard at the Scala in Milan, next winter. The outline of the story shows it well fitted for dramatic climaxes and stirring scenes. The burning of Rome with Nero playing Orestes closes the work, which ought to give Boito an opportunity to prove that he did not lean on Verdi for all his inspiration.

THE twentieth century funeral is nothing if not novel. A soldier was buried in California last week to the tune of a lively quickstep—that having been the rhythm requested by the deceased. To offset this story with another, it is now announced in Paris that the fashionable music at weddings is to be in vocal form. Solos, duos and quartets are to be sung, instead of the monotonous drone of the organ in the marches by Mendelssohn and Wagner—two of the most mediocre compositions ever penned.

THE twenty-third annual convention of the Music Teachers' National Association of America will be held at Put-in-Bay, Ohio, on July 2, 3, 4 and 5. There are to be discussions of questions in musical pedagogy, lectures and concerts, as well as the social meetings and the outdoor pleasures, which the choice of the famous summer resort on Lake Erie as a meeting place suggests. Information of all kinds connected with the association and its meeting may be had of Thomas A' Becket, secretary, No. 1541 North Nineteenth street, Philadelphia.

M. R. FINCK writes in the *Evening Post*:  
"Liszt was the first pianist who played whole programs by heart. Weber seems to have been the first conductor who was able to get along without a score. An accident proved this. At Dresden, one evening, Mozart's 'Magic Flute' was to be given, conducted by Weber. The moment to commence was drawing near, when it was observed that the score of the opera had not been placed on the director's desk. Great consternation was among the musicians. The court was expected to arrive at any moment, and the orchestra well knew that Frederick August would be enraged did their instruments not burst into harmony as soon as he appeared. The anxiety extended to the audience; Caroline, the wife of Weber, looked at the empty desk before her husband with agitation. Weber saw the danger, but he smiled and, without losing sang froid, sent someone to search for the score; but the court entered at about the same instant. Weber glanced at his trembling wife to reassure her,

grasped his baton, gave the signal to begin, and conducted the entire first act of the opera from memory, without a note of the music, with his usual vigor and ability, even amusing the orchestra by pretending to turn the pages at the proper moment. The affair soon became noised about, and reached the ears of the royal family, who personally overwhelmed Weber with compliments."

M. R. DAMROSCH, of the well-known musical acrobatic team, Wallie and Frankie, wrote for the *Times* last Sunday an article entitled "Lesson of the Bach Festival." The ex-sheet music retailer of Denver went to Bethlehem for the Bach Festival, and he is now explaining how Mr. Wolle came to do it so well. He remarks confidentially: "There were numerous slips, crudities and imperfections, which in a New York concert hall might have called forth criticism, but," &c. All of which means that Mr. Damrosch can conduct Bach better than Wolle. Why doesn't he do it? His oratorio society doesn't sing it well, and the only lesson we glean from the above is Wolle's lesson to Damrosch.

A CONTEMPORARY make the following comment on something we have all laughed at:

"The 'Messiah' was sung recently in Philadelphia, and one of the anthems rendered by the chorus had as its theme, 'We have turned every one to his own way.' As anthems go this sounded somewhat as follows: 'We have turned, turned, turned—we have turned, yes, we have—we have turned every one—to his, to his own way—every one to his own way.' The anthem involved several pages of music, and every time the chorus sang 'We have turned, turned, turned,' they proceeded to turn over to the next page, and then burst out again with 'We have turned, turned!' A certain plain citizen, rather elderly, who sat well in the rear, not appreciating the delicate sentiment, was heard to mutter, disgustedly, 'Well, when you get through turnin', turnin' them golderned pages, suppose you shut up about it!'"

SIXTY-EIGHT compositions are in the hands of the judges nominated to award the prizes in the Paderewski \$10,000 competition.

There are thirty-one orchestral works, nine choral works and twenty-eight pieces of chamber music. In the first class are seven symphonies, four symphonic poems and eight overtures; in the third, six string quartets and four quintets for piano and strings.

So great is the amount of work to be covered that a decision is not possible before next autumn. Otto Roth is the secretary of the trustees—Henry L. Higginson and William P. Blake, of Boston. The judges are William Gericke, B. J. Lang, Carl Zerrahn and W. F. Aphor, Boston; H. E. Krehbiel, W. J. Henderson, Henry T. Finck and James Huneker, of New York, and Samuel Sandford, of New Haven.

THERE were two new operas sung in Europe last week—Paderewski's "Manru" in Dresden on Thursday night and Villiers Stanford's "Much Ado About Nothing" in London on Thursday. Success crowned the former, tepid praise the latter.

### TWO NEW OPERAS.

After many interruptions, and more than three years' labor, Paderewski's opera was sung at the Dresden Theatre, Schuch conducting. The role of Manru was sung by Teses, Oros by Scheidemantel, Ulana by Fräulein Krul and Asa by Kammer. After each of the three acts the applause was great and recalls numerous. The composer was called out thirty times. The critics seem to agree that the book by Alfred Nossig is somewhat old-fashioned and romantic, and the music is a mixture of old style lyric and new style dra-



matic declamation. The gypsy element prevails in the orchestral color.

Paderewski expressed himself as pleased with the performance. There was a distinguished gathering at the *première*. Full particulars from Otto Floer-sheim.

In Covent Garden Stanford's musical setting of "Much Ado About Nothing" did not make a hit. The *Tribune* cable says that it was "dull and monotonous in movement," and the *Times* last Sunday is even more severe. It said:

"Dr. Stanford's opera was found to lack the gift of power and distinction required in a work given under such conditions. That the composer is a scholarly and painstaking musician is indisputable. The fact that his work contains many merits which would have told better if it had been produced less ostentatiously is not to be denied. It is hampered by the libretto, which, like the curate's egg in the legend, is only good in parts, and those parts are purely Shakespeare's. The church scene in the third act, in which the text is closest to Shakespeare, is decidedly the best part of the work."

WITH more than twenty rainy days to the credit of the month of May in this year of our Lord and the predictions by the weather prophets for a rainy June, the imagination refuses even to be amused at the ebullitions of the poets. It has

#### MUSICIANS BORN IN JUNE.

been a wet and dreary spring, particularly trying to the variable artistic temperament. Musicians are born every day, and the number of those ushered into existence in the month of June who have achieved fame is important and interesting. Touching as we have done in the past months upon the astrological significance to the great and successful men in music, we find the zodiacal sign at the opening of this month to be Gemini (The Twins). This sign prevails until about the 20th of June, and then comes Cancer (The Crab). The combination of these two signs is not as harmonious as some other combinations, so at least declare the astrologers. The dual nature of the Gemini is hard to overcome. Being one of the Air signs, the natives are prone to scatter their forces. The Cancer (a Water sign) people are restless and inclined to melancholy.

The average Gemini man is something of a contradiction. For that matter, so is the Gemini woman. One moment he or she wants to do a certain thing and in the twinkling of an eye he or she will decide not to carry out the plan. As Gemini means twins, we are supposed to understand that it is a case of one twin pulling one way and the other in the contrary direction. Such people—that is, Gemini people—are a trial to their friends, and after some study of these zodiacal explanations one no longer wonders at the strife between blood relatives and the ceaseless agony of husbands and wives in the divorce courts. But the laws of astrology which describe these conditions also offer a cure for them.

Astrology prescribes for the Gemini person, first, a good education; then a load of responsibility, and lastly a flock of friends with determined, well-balanced minds. The sound mental training will help to form habits of continuity in thought and purpose. Being naturally very kind hearted, the Gemini man or woman loaded with the responsibility of caring for loved ones soon curbs the inherent restlessness and desire for change. The stronger willed friend, with some sense of humor, never has any difficulty talking or laughing a Gemini man out of doing a foolish thing. Despite a certain native indecision and weakness of the Gemini people, many brilliant minds are born in the sign. Mercury, the "brain" planet, rules Gemini, and when well placed the Gemini should be one with fine mental endowments. When unfortunately placed, alas! some astrologers hint at insanity.

Here is a list of musicians of fame born in June in the sign Gemini:

June 1—Michael Ivanovitch Glinka (1804), died February 15, 1857, and Ignaz Joseph Pleyel, died November 4, 1813; June 2—Nicolaus Rubinstein (1835), died March 23, 1881; June 3—Alexandre Charles Lecocq, born at Paris in 1832, still living from all accounts; June 6—Sir John Stainer (1840), died this year; June 8—Robert Schumann, the greatest of all Gemini musicians (1810), died insane July 29, 1856; June 9—Otto Nicolai (1810), died May 11, 1849; June 10—Heinrich von Herzogenberg (1843), still living from all accounts; June 11—Richard Strauss (1864), very much alive indeed; June 15—Edvard Hagerup Grieg (1843), still living, but reported to be in ill health; June 16—Otto Jahn (1813), died September 9, 1869; June 17—Charles François Gounod (1818), died October 17, 1893; June 18—David Popper (1843), still living; June 20—Anton Door (1833), still living; June 21—Jacques Offenbach (1819), died October 5, 1880.

This ends the Gemini list. The musicians with some fame born in June in the sign Cancer include:

June 22—Etienne Nicholas Méhul (1763), died October 18, 1817; June 23—Carl Reinecke (1824), from all accounts this aged musician is still living; June 24—Louis Brassin (1840), died May 17, 1884; June 25—Anton Schott (1846), still living; June 28—Robert Franz (1815), died October 24, 1892; Joseph Joachim (1831), still living; Jean Jacques Rousseau (1712), died July 3, 1778; June 29—Marie Escudier (1819), died April 17, 1880; June 30—Edward John Hopkins (1818), died this year.

Jealousy, vanity and love of money are a few of the faults the astrologers lay at the foundation of Cancer people who come to grief. But those are common faults, and doubtless prevail among the ranks of people born in other signs. Heredity, environment, education, all should be considered when people are gauged by the astrological rule. Although some study of the old science does help to convince the thinking person that in ancient times the people were not benighted because they believed absolutely in the destiny told by the stars. The thinking man and the observing man will find more mysteries walking through Central Park than he can discover in the Bible or any of the old writers. Mere indifference and ridicule never deny anything. It is worse than folly to attempt to force people to doubt because we do. The old faith which guided the ancient Egyptians and natives of other ancient countries fell into bad ways when it became the medium of the fortune telling quacks. Separate the old astrology from the fortune telling humbug and you have a science from which thoughtful men can learn many beautiful and helpful truths.

"THE Great Rosenthal!" So is the brilliant virtuoso saluted by the Paris edition of the New York *Herald*, Sunday, May 12. The column long article which follows begins by remarking that because an artist has not received Paris' ap-

proval he may still be a very great artist. Then follows a description of Rosenthal and his artistic qualities, closing with an account of how he passes his time at present in Monte Carlo. We quote:

At Monte Carlo, Herr Rosenthal has been resting though an open Bluthner grand in his sitting room at the Riviera Palace Hotel, a dumb piano in one corner beside it, vast piles of music on the floor, table, chairs, mantelpiece, music on the stand, music on the writing desk, music on the trunk, all testified that the pianist, while resting, was not rusting, but was daily, hourly polishing and developing that wonderful technic of his, and adding to the repertory that already seems to embrace the entire literature of piano composition. Life in the adjoining chambers must be paradisiacal. Or is it just the reverse? Per-

haps, however, Herr Rosenthal only plays when the visitors to Monte Carlo are doing the same in "the rooms."

He told me of his intention to give a concert or recital in Paris at some early date, though nothing is definitely settled for the moment. What, however, is decided is another tour in America during the season of 1902-1903. It should be mentioned, by the way, or, rather should not be forgotten, that Liszt was only one of Herr Rosenthal's musical fashioners, for he studied seriously and to triumphant purpose under the guidance of Rafael Joseffy, whose name is graced with a special halo to Americans. Who among New York pianists and pianophiles will ever forget their performance in unison at two pianos of a Chopin study? It was the welding into one of two striking musical individualities united to technic developed to a transcendental degree. The result was almost painful in its very perfection as something in the nature of a miracle.

Finally, Rosenthal is intelligent, knowing something more than the keyboard! This, perhaps, is not surprising seeing that he was a "Liszt pupil." That grand old genius seems to have had a special gift of awakening genius in others, of quickening not only the musical personality of his disciples, but also their intellect; of making them as brilliant with their pen and tongue as they were dexterous with their fingers.

Rosenthal will probably play in Paris during the winter.

IN this number of THE MUSICAL COURIER two articles from last Sunday's daily papers are reprinted; one that refers to the disappointments of those who go to Europe to complete their musical studies; the other referring to a young singer who tells of her personal disappointments. The first article is from the interesting *Sun*, the other from the enterprising *World*.

In both cases it is shown that the whole scheme of music offers no such inducements for a career as is gained in other lines of art, in other professions and in other directions of life. Judging from such articles as these there is no great future for any American studying music, particularly based upon the European models subsequently introduced here on the return of the candidates, who fondly imagine that they can at once assume productive conditions as soon as they get back from the other side with their diplomas or newspaper criticisms. For years past this paper has been laboring to prove that the whole musical situation is falsely viewed; that the so-called ideals are merely chimeras based on infectious dreams; that the expectations are bound to become disappointments because they are built on an impracticable conception of the true state of affairs and that the study of music should not be assumed unless the person is known to be temperamentally fitted for it.

In addition to all this there is here a fad known as the foreign opera scheme that devours most of the money that otherwise might flow to the support of legitimate musical enterprise, and this very foreign fad boycotts American singers and pupils of American singing teachers, although the *World* article we reprint discloses, as have many previous articles, that even Marchesi pupils may be compelled, when they are native Americans, to sing in summer gardens in Western cities.

These articles will be productive of much good, and hence we reprint them to give them special circulation in musical circles and to aid in discouraging the illogical methods that produce annually new crops of musical prodigies never heard of again after leaving for Europe to study there.

One part of the *Sun* article is of more than usual interest, because it refers to the transactions had between the debuting returned musicians and the agent or manager here in America, who for certain sums arranges the concerts given here. The task of the American musical manager or manager of musicians is not to be envied. In the vocal line he is a helpless victim of the opera infiction, for the singers engaged by Grau are farmed out for concerts at big figures, half of which go to the opera

management, and in smaller cities the prestige of the opera is sufficient to give them engagements in preference to any American singers. This limits the vocal concert possibilities.

The manager or agent who can create new conditions will become a great man in his field, but he can never become a comprehensively valuable functionary in music in the vocal field alone, for the opera artists have, as such, and not on the basis of merit, the first call. As we have said, this constitutes a boycott on American singers. And then if they do go to Europe and study even with a Marchesi they can finally wind up in summer gardens of Western cities, and we understand what this means from the musical viewpoint.

When, therefore, a student returning from Europe desires to present himself or herself before the metropolitan world of music and the services of a manager or agent are called for he must be paid; he cannot afford to speculate with the debuting artist or musician. He knows that the cash returns for tickets to be disposed of must be of small moment; he knows a loss is sure to be entailed, and he cannot afford to lose, and hence he can merely act as an agent and charge for his services, the use of his office paraphernalia, his name and its supposed prestige, the printing and mailing expenses and the time required of him. He must be paid for all this and the advertising, and as even a manager of music must live he must charge a profit.

Usually the debuting artist finds fault with the result, no matter who the manager or agent may happen to be, and of this fact no better evidence is necessary than the experience of this paper, for it is here, the Mecca of the musical pilgrim, where all the tales of this remorseless fate of the artist are constantly exploited, and in nearly every instance the American returning from Europe fails to appreciate that no one has ever heard of him or her during the absence from America, and that in order to draw audiences singers and players must first become known, and unless they have a European reputation they are usually unknown.

A European reputation represents capital, provided it has percolated down among the people here, and thereby has become also an American reputation. There are very few American singers in Europe with European fame, and hence they have none here that justifies the assumption of greater "drawing" capacity than our American singers who have a purely American reputation and who are income productive through such reputation. The manager or agent can do nothing except to place before these people who wish to introduce themselves before the musical public an itemized list of the cost of an appearance, including his own fees. "But he ought to be glad to get my services free of charge. I have paid enough for concerts I have given in Europe, and here in America I thought that finally I would get paid." No; no one will pay, and therefore the agent who is engaged to attend to the physical demands, necessarily a part of the performance, must be paid.

No fortunes have been made in America in managing musicians. Nearly each and every manager of foreign musical stars has failed; there is hardly an exception. The most enterprising of all of them—Henry E. Abbey—died a bankrupt, without any assets to offset his debts. In the management of instrumental artists certain limited profits have been made, but as soon as an artist acquires a "drawing" place in the estimation of experienced managers, and when he could be made a source of profit to a manager, he usually becomes his own manager, engages an agent at a salary and takes all the profits himself.

For these reasons capital has never been allured to occupy itself in the musical managerial field. It cannot, from the demonstrated estimates at hand, discover how it can repay itself out of the investment. No great, vast speculative field presents it-

self even to that capitalist who would be willing to take chances. Suppose a Grieg or a Saint-Saëns or some other composer of international fame were brought here—say, Richard Strauss—merely as the speculative movement of a capitalist manager? Wherein could such an investment return a profit that would justify the risk? And unless there is profit there can be no managing. In the operatic field it has been bankruptcy. The singers of American reputation are with the opera—those that are known here. The great living instrumental musicians that could be managed with pecuniary advantage are their own managers, and outside of them—Paderewski and Rosenthal—there is none with whom a capitalist manager would care to speculate, because the result, even if satisfactory, cannot be great enough to justify risk, time, attention, &c. It pays better to put that very time and money into a few vaudeville chances, and try the great, general public instead of the specialized, hard to please musical public.

What has brought about this condition? The foreign high salary operatic speculation. That is the insidious, poisonous, destructive scheme that devours the musical resources of the country and places all students of music in America, whether they study in Europe or not, in a position from which they cannot be emancipated and placed in the race on a free and equal footing with professional artists in other lines. The whole musical scheme of the nation is handicapped by the weight of this annual foreign invasion that places the whole American musical field at a discount. No American musician has the ghost of a chance to figure in the daily papers unless he advertises or gets into a divorce scandal, while the foreign stars get pages upon pages, free of charge, to the disgust and chagrin of the musical critics, who are not consulted on the subject. If they were such proceedings would soon cease.

Years ago we predicted that Americans would gradually decline to pursue a musical career because the natural law of the survival of the fittest is not permitted to exercise itself in this pursuit. An unnatural condition prevails and therefore an unhealthy one, and as a natural result the American mind will not entertain the question. And this is true. Until we find an escape from the mental thralldom exercised by the fierce and powerful impression of the foreign opera scheme, which is the active interference in the national development of music in America, no success will ever be obtained by American musicians, and that signifies that the best minds, those best adapted for music, will not associate with it. Being the best minds they at once discern that nothing can be accomplished in this field, and that leaves it open to the commonplace. Every year proves it more conclusively. We have not had an American composition that has been accepted by Germany or Austria or Russia in their official musical life, and the prospects must become dimmer in inverse ratio as the foreign opera continues in its existence here. The American musical career will in time become a misnomer unless the American musicians arouse themselves and act not only in their own interests, but in the interest of honest musical enterprise on this soil.

**M**R. FINCK quotes Theodor Wolff's opinion of Bruneau and Zola's new Paris opera "L'Ouragan," as expressed in the *Berliner Tageblatt*:

"The success of 'L'Ouragan' was more pronounced at the première than at the preceding public rehearsal. Those who attended that rehearsal had no difficulty in noting that a number of the invited guests were not exactly friendly toward the composer and the librettist. The musicians in the parquet hoped that Bruneau, the *Figaro's* critic, would be humbled by a failure, while the politicians in the boxes wished that

Zola might suffer a defeat. During the first two acts—the best two—these individuals did not wish to be warmed; in the third they got interested in spite of themselves; in the fourth they revenged themselves with ironic laughter, which, however, was soon drowned in the applause of the admirers. The public of the première, not being embittered by professional jealousy, or rendered hostile by political prejudices, applauded vigorously, in some cases stormily. Of the critics some were enthusiastic, others scornful. Gustave Charpentier, the composer of 'Louise,' wrote a hymn of praise on the opera; Gauthier-Villiers, of the *Echo de Paris*, found it tiresome and stupid. \* \* \*

Some say the music is no music, others find it epoch making. Alfred Bruneau is an intimate friend of Zola, and not a few think that this friendship is bad for him. Bruneau has set to music Zola's "Rêve," and Zola's libretto of "Messidor"—for which he has been pitied and ridiculed. Cannot Zola write a good opera text? I think he can. In all of his novels we find grand operatic situations, big operatic scenes, such as can be conceived only by a man who understands monumental theatrical effects. And is not this art of expressing a whole situation symbolically, in a single powerful picture, an operatic art? When Nana tosses on her bed, dying, while the mob below her window yells "To Berlin!" and when, in "Messidor," the sower walks over his fields singing, we have, as it were in a single big picture, what a long speech could not make so impressive and that is operatic in the best sense of the word. But, to be sure, Zola does not care to write the usual, banal opera text. Like Michael Kramer, he prefers a big failure to a small success. And Bruneau follows him on this steep path.

**T**HE awards of the Paris International Exposition of 1900 have been far more reaching in their influence upon science, art, commerce and modern invention than have those of any of its predecessors, and this is the natural result of the climax of those exhibitions, the evolution of which began in the middle of the past century. In a word, it represented the totality of the Exposition method. It must also be understood that it was limited in the distribution of its honors, which were sparingly awarded.

Mme. von Klenner, of this city, who received the award of Honorable Mention in the Department of Vocal Science, and whose exhaustive study of the voice in its application to practical development in the pupil has attracted the attention of everyone interested in music in this country, is also known on the other side. The presentation of her claims before the Paris Exposition were duly recognized by this official award, which carries with it an additional weight from the fact that she was the sole recipient of such honors. It is indeed a matter of international import, particularly to us here in America, that an American singing teacher should have been selected for the purpose of representing at this Paris Exposition the most approved methods and plans to be applied so as to develop the voice of the student and of the singer.

The claims that were represented by Mme. von Klenner consisted of records of her established work, of lists and documentary evidence in proof of what had been accomplished by her, and also evidences of the plans and principles upon which her system and methods work. It was through these things that she was made the recipient of such a distinguished honor as has been awarded to her, and she stands absolutely alone in this respect, not only in this country, but in Europe also. There is no other vocal teacher who received equal honors, or to whom such a recognition was granted.

**R**OBERT W. BUTLER has been engaged as solo bass of the Grace M. E. Church, of which Miss Kate Stella Burr is organist-director. This church is renowned for its beautiful music and its soloists are all well-known singers.

Mr. Butler, who is a pupil of Charles B. Hawley, of 489 Fifth avenue, possesses a remarkable fine, well placed voice of unusual range and quality.





## VERBARIUM TREMENS.

For assistance, gentle *Critic*, to your pages I repair,  
There's discussion on the carpet, there's dissension in the  
air,  
'Tis a most mysterious secret concerning which I am in  
doubt,

Can you tell what Henry James's latest novel is about?  
Can you help me as I blindly and precariously mount  
To the dizzy heights of diction cragging round "The  
Sacred Fount"?

And are you of a certainty what could have been amiss  
With the ultra-inner consciousness of pretty Mrs. Briss?  
Or what the vague ineptitude of ecstasy may mean  
When the torch of an analogy lights visions crystalline?  
And why the intellectually intimate agree  
Exemption from intense obsessions useless seems to be?  
Now the mystifying marvel of this analytic chat  
Is that the very speakers don't know what they're driving  
at

The characterless characters are beautifully fine  
In their psychologic amplitude of action and design,  
But when Mrs. Briss was silent,—this is what I want to  
know,—

Why for several soulful seconds did she fairly hold the  
blow

In sustained detachment quavering while she focussed the  
intens-

Ification of abysmal and maniacal suspense?  
I'm really very fond of James, I willingly agree  
For doing parlor tricks with words his equal may not be.  
'Tis nothing short of marvelous the way he slings his  
ink,

But in his latest book he has out-Jamesed himself, I  
think.

The mad gush of "The Sacred Fount" is ringing in my  
ear,

Its dictional excitements are obsessing me, I fear,  
For its subtle fascination makes me read it, then, alack,  
I find I have the Jim-jams, a very bad attack!

—Carolyn Wells in the *May Critic*.

ABOUT this time of the year, according to the musical almanacs, look out for articles in dailies, weeklies and monthlies on the novel subject of studying abroad. It is a fascinating theme; why, I know not. Possibly because nostalgic men and women like to float out on their imaginations to strange lands far away. In the dog days tales of arctic exploration are welcome, and to the parched palates of conservatory lassies stories about Leschetizky's whiskers and the slow, subtle smile of Moszkowski must be maddening.

But to go abroad—oh, that vague, vile word!—one should have a good reason. The mere fact of transferring a mediocre voice, mediocre musical abilities to Germany or Italy will not make of them artistic things. Your brain is just the same in Berlin as it is in Oberlin and Brooklyn. And as American teachers are quite as capable as their brethren in Germany, France, Italy and Austria, there must be a more potent reason given for the change of venue—as they say in legal circles. The atmosphere! Ah, I forgot that sweet, misleading word, that absurd verbal mirage. The musical atmosphere then, that intangible quality which works such astounding and rich a sea change in the temperaments of American students as to send home a Paderewski, what was formerly a sickly, snivelling youth, or transform into a dramatic Wagner singer some vulgar, forward creature more endowed with conceit than talent.

I don't believe it. I don't believe that going to Budapest will make a man a Hungarian, and I don't believe ten years with Leschetizky, Barth, Paderewski can transmute into pure musical gold the base metal of a stupid pupil. The days of miracles are past; and there never were any musical miracles. Visiting Europe after you know how to sing or play is all well enough. But there is a certain brand of idiots—unfortunately Americans—who, being told that they know all there is to be known, take ship to conquer Europe. Henry James drew with inimitable artistry the social variety of this type; the musical kind is yet unknown in literature. Marching on Paris, Berlin, London and Vienna, this horde of young barbarians fancy that for the asking plums will drop into their mouths. Fooled by their teachers and silly relatives, they dream of Paderewskian and Sembrichian triumphs. When they fail to realize them, then they write home dismal, pessimistic letters, full of clotted egotism, in which the quality of the grapes on high are distinctly sour.

\* \* \*

I think it is foolish to go abroad to study as it would be foolish in a German student to leave Berlin for New York. Even that sweet illusion the "foreign engagement" no longer reaps rich rewards here. Many are the singers who have sung in Mannheim, Bologna, Marseilles and Norwich with overwhelming success who are critically shunted when they reach America. Aye, and Berlin, Paris, London have been known to send us players that we may have failed to properly appreciate. Let us be fair. And it is not fair to export a lot of raw native talent and expect it to lay waste the Continent simply because it is American. We have all the self-confidence that is usual in young, progressive and excessively ignorant nations—artistic ignorance—and so we are naturally prone to sound the horn of patriotic praise. Third-rate men rule in art. In other matters it is different. We have shown the world how to invent new religions every day, to build ineluctable yachts, to fight—and free Cuba and the Philippines?—and to manipulate magnificently the stock market. These are triumphs not to be disputed.

\* \* \*

So stay at home boys and girls, big and little, until you know something. You can learn to play and sing here in America. And if you must go abroad do so without the usual futile flourish of egotistical trumpets, and study long and faithfully before you send home glowing press notices, or else crude, amateurish complaints about the unfair way the American student is treated. Talent triumphs always despite time or place, and that is why I suspect these wild wails from the feminine camp. "Give us but the chance" is the cry of every suffrage convention in the land. Why not make it, take it and cease talking so much about it? In this world nothing is given. When a woman cries: "I shall sing bass, I can sing baritone," what are we unfortunate men to do? Obviously the best thing would be to say: "Go ahead and try." And trying to sing bass has woman been since the day the human apes began to talk.

\* \* \*

The *Saturday Review* recently discussed the situation in an admirably corrosive article, "Sovran Woman." And in America where we read woman's pages at breakfast, have female popes, queens of society, "poetesses" of passion, and all the abnormal rout of sex-maniacs, Carrie Nations and other "freaks," such an article should prove an agreeable anodyne. Singularly enough, in the country where woman is most revered, free, petted and spoiled, she considers herself the most down trodden, and tries her hardest to sing bass—solo bass at that. I wish I could give you in its entirety the article in question; but it is too long. It grew out of a toast to "Sovran Woman" at a dinner of the

White Friars in London. That literary, or unlit-erary, penny balloon, Carrie Morelli, was the toasted one. Says the *Saturday Review*:

"And divine woman had to play up to the part. He spoke his lie; she acted hers. She was so un-earthly a being that she had to be wholly indifferent to him; she had to take as her due, as the merest of rights, this attribution of all the graces and the powers of a goddess. How this made for honesty, she knowing all the while that she was a very ordinary animal and aware that he knew it too! And so they danced through life's stateley minuet, he fronting her; he bows and she curtsies, he gives his hand and she takes it, and he smiles and she smiles, and each, as he smiles, thinks how well the other lies. For each knows exactly what all this courtly homage means. This worship of woman, this hyperbole of gallantry, is an elaborate jest on man's part to cover his contempt for woman's inferiority, a jest which she accepts to disguise the shame of the inferiority she feels. He paints a simulacrum, a miserable idol, that both may look to it away from the other."

\* \* \*

And among the humbler folk, though they never attained to the grand and elaborate lying of the higher circles, there was still a deal of sex falsehood, and it hung about them much longer, surviving the dead and ghastly jest of euphuism even down to our own day. The girl was a sylph, a nymph, a fay, an immaterial being, who lived without food, was too delicate to exercise her body, too "feminine" to use her mind. She must not interest herself in man's things; she was too light and airy a butterfly to be troubled with serious matters. She might dally with accomplishments, hovering round them, but never settling on one. To be the cynosure of the young men of the neighborhood, that was the natural, the only goal. And the young men dangled and adored. But she must be "maidenly" and must not like any of them and must avoid them, just as you may see a pair of doves, the hen running away, making believe to escape from her mate. Coquetry, the most abject form of cunning, is admired. The fluttering "young thing," who holds her band of boy followers in servitude, is smiled on caressingly as she pretends to despise them all, when their admiration is her one pleasure, the sole thing she ever thinks about. Less clever (and less insincere) than her sisters of the grande monde, she suspects no sarcasm when she is called a goddess, for she thinks she is one. Still less does she feel humiliated, when she enslaves and makes ridiculous a man 10,000 times her better, as he calls a little fool like her perfect and divine. Perhaps the most ignominious spectacle human nature affords is the bourgeois troubadour. And this was never "unfeminine"; this was quite "maidenly." Middle class maidenhood may have been lovely; it was not noble. Witness Jane Austen.

This, too, is fast dying. Women by education and their mode of life are not inferior as they were; they feel no need of the fiction of men's canonizing and are aware that they are neither nymphs nor butterflies, nor divine; and they would know it was an insult if anyone called them such, unless it were the idealism of a very great love, an entirely different matter from the "prerogative of woman" and all that wriggled in its train. Parody is not idealism. No decent man would now think of complimenting a decent woman; it would be the worst of ill-compliments, for it is to say that the woman is on a lower plane and therefore may be patronized. It is realized that man and woman differ in degree, not in kind, so that they have a life in common, and hundreds of things are now expected of women that were never asked for in the days of gallantry. That is homage worth having. It is worth women's while to lose a baby's privileges in exchange for a grown person's rights. One result of this happy development is the growth of friendship between

boy and girl, man and woman, a thing almost undreamt of in the ages of gallantry. The death of gallantry is no hurt to courtesy; they are not twins. Woman now stands beside man; she no longer sits with her feet on him in effigy, and his feet on her in reality. The world has at any rate one sham the less.

\* \* \*

It is said of Swinburne that he has a memory almost as wide reaching as Macaulay had. Burne-Jones relates that upon one occasion the poet recited verbatim several pages of Milton's prose, which he had read only once, and that twenty years before.

\* \* \*

In May, 1891, Max Muller recounted to our author a curious circumstance which, having occurred just before Bismarck's fall, might have indicated to him how slippery was the ground on which he trod. He went one day to the Emperor, who was busy, and sent to say that he would see the Chancellor presently. Ere long the royal children came in, and insisted upon his dancing with them. "No," said Bismarck, "I am too old to dance with you." "Then you must play," they said. He sat down to the piano, but ere long the Emperor came in, and, finding him thus engaged, said: "So, here is the fourth generation of the Hohenzollerns, which has to dance to your playing."

\* \* \*

On being asked whether he would go to the funeral of a man whom he very much disliked, William M. Evarts once replied: "No, I shall not attend; but I quite approve of it." Of a family not too famous for its virtue, the witty lawyer had said: "That family is propagated by slips."

\* \* \*

Very high prices have been obtained for engravings at recent London sales. At the Reiss sale 144 engravings from Turner's "Liber Studiorum" brought \$6,160; Mantegna's "The Flagellation," \$1,275, and Fra Angelico's "The Last Judgment," \$1,025. At the Earl of Normanton sale, Sir Joshua Reynolds' "Lady Bampfylde," by T. Watson, brought \$2,350. "Viscountess Crosbie," by Dickinson, \$3,138; "Lady Jane Halliday," by V. Green, \$2,300; "Lady Caroline Howard," by the same, \$2,250; "Lady Harriet Herbert," by the same, \$2,200; "Mrs. Siddons as the Tragic Muse," by F. Howard, \$2,500, and "Viscountess Townshend," by V. Green, \$2,300.

\* \* \*

The question of moral and legal rights in literary property is no simple one, but leads to perplexing complications. Hereupon writes the London *Daily News*:

"What pecuniary claim, for instance, has an author upon his critic? There have been attempts to decide to what extent 'fair quotations' could be carried, but the only precedent that one remembers for this particular inquiry is that of Balzac. A well authenticated story tells us that Théophile Gautier once wrote a long and laudatory article on his friend's work in one of the leading French reviews. The next time he met Balzac he naturally expected to be much commended for so helpful a piece of 'log rolling.' Not at all, Balzac promptly asked him for half the check which had been paid him for the article. When Gautier demurred, the novelist pointed out, with absolute truth, that if he had not labored at writing novels there would have been no reason for the criticism's existence. This was so obvious that

Gautier found nothing to say, and paid up. Balzac always thought, as Mr. Saintsbury somewhere says, that 'business was business,' but he never gave a stronger proof of it. We believe that when the rage for 'interviews' was at its height five or six years ago W. S. Gilbert notified that his terms for being interviewed were 20 guineas, but there has hitherto been no organized attempt to follow Balzac's precedent. We respectfully commend it to the notice of Hall Caine and Miss Marie Corelli."

\* \* \*

O! sisters. O! brothers, why quarrel on our way to the eternal dust heap? Is there not compensation for the fair ones in the cunning words of Max Beerbohm? Read them and ponder at leisure.

"Time is often accused of dealing harder with women than with men. The imputation is unfair. Time has an equally cruel 'cinch' for either sex. The tragedy of woman, that her face changes with the progress of the years, is not less bitter than the tragedy of man, that with the progress of the years his mind changes not at all. That tragedy which gradually unfolds itself on the surface of a woman's mirror is well balanced by this tragedy which passes in the cells of a man's brain. Nay! the very fact that we hear so little about the man's tragedy, so much about the woman's, seems to imply that the man's is the more bitter of the two. The worst tragedies are those which cannot be endured save in silence; and this is one of them."

\* \* \*

One performance for ladies only of Albert Miltenberg's romantic comic opera, in three acts, "The Wood Witch," was given last week at the Classical Seminary for Girls on upper Fifth avenue. Not a man was present, though the composer, disguised as an orchid, conducted the orchestra. His music is said to be very pretty. Prettier still were the various pussies in boots that disported as men.

\* \* \*

The Paris correspondent of London *Truth* writes: "I said that Leo XIII., as presented by M. Benjamin Constant, was a vain man. The painter would like the judgment to be slightly softened. But he confesses that His Holiness is not exempt from coquetterie. When he was sitting, he from time to time got up to see how the portrait was progressing. Whenever he did so he whispered into the painter's ear: 'Do try not to make me look too old.'"

\* \* \*

A good story about the late Sir Arthur Sullivan was told by Sir Alexander Mackenzie in a lecture last night. While rehearsing "The Golden Legend," Sullivan complained to Sir Alexander that he found it very difficult to get away from the influence of the Savoy opera, whatever he wrote. "You know," he said, "when in 'The Legend' the soprano comes on to sing, 'I am not here to argue but to die,' I can't resist the feeling that the chorus ought to emerge and sing, in Savoyard fashion, 'She don't come here to argue but to die!'"

\* \* \*

It is said that Gladstone one day said to the witty Father Healey: "When I was in Italy, the other day, I saw a notice in one of your churches to the effect that a plenary indulgence could be had for a sum of about 30 shillings. How do you explain that?" "If," answered the father, "my Church were prepared to give you a plenary indulgence for all the sins you have been guilty of for 30 shillings, I think you would be let off uncommonly cheap."

There is no resisting the humor of this story, which I found in last Sunday's *Times*:

"In the Orpheum Theatre, on Fulton street, Brooklyn, yesterday afternoon, the audience was treated to a thrilling performance that was not down on the bill. While it lasted the onlookers were in paroxysms of laughter, and when it was over there were many aching sides in the house.

"A juggler came on, and while going through his act accidentally tossed a rubber ball out into the audience. A man seized the ball and held on to it, for what mischievous purpose became manifest later. Following the juggler Miss Pauline Moran, a singer, appeared. Miss Moran has a troupe of forty darkies to help her out in her singing. The negroes poke their heads through holes in a huge curtain, painted to represent a sheet of music. The darkies stand on a flimsy construction like a painter's scaffold, ascending by easy stages to a height of 18 feet from the floor.

"Miss Moran had sung the solo part of her song, and a curtain behind her was raised, displaying the sheet, with the heads of the forty darkies poked through it. The negroes had just started to sing the chorus when there was an interruption. It came from the man in the audience who had possession of the rubber ball. With true aim he threw the ball at the negro at the top of the sheet. The ball bounded from the astonished darky's head and, striking an electric light bulb, caused it to explode. The darky who had been hit heard the report of the breaking bulb and thought he had been shot. He gave a wild jump backward, and then all kinds of things happened.

"The scaffolding fell over and the forty darkies came tumbling down one upon the other with their heads still stuck through the sheet. Never on any football field was seen such a squirming, clawing heap as was on that stage.

"Wow! Take yer foot off'n mah face, yo' Sam Johnsing."

"Lemme breave, will yer, yo' fool moke."

"You'll get cut, nigger, if yo' don't pull yo' heel outen mah eye."

"These and other indignant protests came from the tangled, struggling mass. Miss Moran ran off, and the stage hands ran on. The latter, after some hard work, managed to disentangle the snarl of darkies and the curtain was rung down.

"When it was all over it was found that the only one of the negroes who had suffered any injury to speak of was John Henderson. He had dislocated his wrist, and was taken to the Brooklyn Hospital for treatment."

\* \* \*

They really have a school of finance and an amateur stock exchange in Far Rockaway modeled presumably after the famous episode in Robert Louis Stevenson's "Wreckers." And to cap the climax of the huge joke, a "young Napoleon," according to last Sunday's *Herald*, got away with \$50,000 in bonds and \$10,000 in money, all fictitious, of course.

Miss Lucille Jones, a pupil of Miss Grace G. Gardner, is now the solo soprano of one of Cleveland's largest Episcopal churches. While visiting in Cleveland Miss Jones sang for Horatio Parker, the composer, and was immediately invited to accept the position in this church. Her work has been so satisfactory that she will continue to sing throughout the summer, returning to New York in the fall to resume her studies with Miss Gardner.

Miss Lucille Dean returned to New York last week, after nearly a year's stay in Europe. She is a pupil of Leschetizky.

## The National Conservatory of Music of America,

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MAX SPICKER,  
CHARLES HEINROTH,  
AND OTHERS.

SUMMER TERM BEGINS IN MAY.  
ADMISSION DAILY. . . . .



It was Frank Ritchie who some years ago made comment on the curious hostility with which musicians regard the words of poets and the liberties they take with poetic texts. It may be assumed that one essential quality of verse is

#### COMPOSERS AND POETS.

rhythm, and if the rhythm is disturbed the beauty of the verse is marred, if not wholly ruined. This, however, is a consideration which many composers entirely ignore. The musician selects some verses, possibly the work of a genuine poet; he then composes his melody, and if the rhythm of the verse happens to suit that of his melody, well and good; if not he proceeds after the manner of Procrustes to make it fit by altering the text, by repeating a word here and a phrase there, by leaving out some words and extending others to five or ten times their metrical value. This process is called "setting words to music."

It may be pointed out that a criticism of this treatment of the words involves no expression of opinion as to the quality of the music. In many instances where the words are hopelessly spoilt the music is undoubtedly beautiful. But the music is beautiful in spite of the verbal maltreatment, and its beauty would be far more perfect if the ear and intelligence were not offended by the mutilation of the verses which the music is supposed to assist.

Consider the unpardonable liberties that Schubert, Arne and Bishop have taken with the text of Shakespeare. Burns wrote some verses on "Chloris Being Ill"; Sterndale Bennett preferred the title "To Chloe in Sickness." And the alterations in the text are far more serious. Burns wrote:

Long, long the night,  
Heavy comes the morrow.

The rhythm of this is distorted in Sterndale Bennett's version, which runs thus:

Long, long is the night  
And heavy comes the morrow.

The second verse is ruined almost beyond recognition. Suffice to say that while Burns was satisfied with "fair" as rhyme to "care," Bennett, more ambitious, makes "light" rhyme to "care" and "fair" to "mourn." The word "mourn" does not indeed occur in the original at all, and is apparently introduced by the musician to secure a really satisfactory rhyme to "fair."

The words of Charles Salaman's fine song, "I Arise From Dreams of Thee," are supposed to be by Shelley, but they have suffered, or at least been considerably modified, in the process of "setting to music." The last four lines of Shelley's first stanza run as follows:

I arise from dreams of thee,  
And a spirit in my feet  
Hath led me—who knows how?  
To thy chamber window sweet.

The revised version is this:

I arise from dreams of thee (line repeated)  
And a spirit in my feet  
Hath led me—who knows how?

Hath led me to thy chamber window sweet (repeated),  
A spirit hath led me to thee, sweet,  
A spirit led me to thee.

How hideous this perversion! In the third stanza Shelley wrote:

O lift me from the grass  
I die, I faint, I fail!  
Let thy love in kisses rain  
On my lips and eyelids pale.

These four lines disappear altogether in the song, the following taking their place:

The gentle dews of sleep  
Are falling on thine eyes  
And I, alas! must weep;  
Thou know'st not, thou know'st not I am nigh.

Alas! poor Shelley. Could anything be more idiotic?

The next charge is that of destroying the rhythm of verse by the repetition of words and phrases. This practice is very general, and in some instances excusable; the repetition of the last line of a stanza, particularly where the line has the character of a refrain, may, and often is, effective, and can hardly be said to injure the form of the stanza. But where a word or phrase is repeated before the close of the stanza is reached the rhythm is hopelessly spoilt, and the ear grievously offended. Shelley wrote:

Regrets which glide thro' the spirits gloom,  
And with ghastly whispers tell  
That joy, once lost, is pain.

Sterndale Bennett, in defiance of sense, grammar and metre, reads:

Revenge which glides o'er the spirits gloom  
And with ghastly whispers, with ghastly whispers tell  
That joy once lost, that joy once lost is pain.

The following lines of Shakespeare might, one would think, have commanded the respect of the most sacrilegiously disposed musician:

Lo! here the gentle weary of rest.

In Sir Henry Bishop's setting of these lines the verse is first sung through as written, with the exception that the last line is repeated; then Sir Henry starts afresh, and the result is a series of mocking bird imitations that are enough to start from its resting place the august spirit of Shakespeare. In the song "Tell Me Where Is Fancy Bred?" one of the settings reads like this:

Reply, reply, reply, reply, reply.  
It is engendered in the eye.  
It is engendered in the eye.  
With gazing fed, and Fancy dies (repeated)  
In the cradle where it lies, where it lies (repeated).

This suggests the nervous disease known as "echolalia." And there many modern poets, Heine not excepted, that are so maltreated by modern composers.

MARIE PARCELLO.—On Wednesday evening, Mrs. George Stephenson Bixby (Marie Parcello) gave her last musical for the season.

Edwin Cahn, violinist; Alfred Munzer, 'cellist, and Carl Bruchhausen, pianist, played Sternberg's Trio, op. 69. Mr. Bruchhausen played Liszt's "Rhapsodie Hongroise," No. 12; Mr. Cahn, a mazurka by Musin, and Miss Genevieve Bisbee played d'Albert's Suite.

Mrs. Bixby, the hostess, who sang an Irish Folksong, by Foote, and an Egyptian war song, by Hadley, charmed all with her beautiful voice.

#### ST. LOUIS.

ST. LOUIS, June 1, 1901.

WITH the exception of commencement exercises at the different colleges, the musical season is over. We have had pupils' recitals by the score, and the last ones have been given Harry J. Fellows started the ball rolling last week by his pupils' recital, assisted by those studying piano with Miss Ida MacLagen. It was a successful affair. Mr. Fellows is to be the tenor with the Leonore Jackson Concert Company the coming season. He gives up a good church position, and his work at Forest Park University.

Homer Moore gave his last recital of the season Thursday evening. One always enjoys Mr. Moore's recitals.

The Dominant Ninth and Verdi Chorus, of Alton, Ill., have perfected their plans for next year. Their concerts will be given in the Temple Theatre, and will consist of four concerts, two recitals and Gounod's oratorio, "The Redemption." Mrs. Cora Rohland is the director, and is quite a musical factor in Alton.

Alexander Henneman will soon take a much needed vacation. His choir at St. Xavier's Church, composed of fifty-five voices, Mr. Weisenfeld organist, has given all the big masses, and is one of the choirs that has really been working hard. Mr. Henneman's sight reading class gives an exhibition of the Henneman sight reading method next week, and his pupils' recital is to be given on the 14th. His ladies' quartet, called the St. Louis Quartet, is becoming well known, and will sing at Columbia, Mo., this month. The quartet consists of Misses Clara Schuricht, Ida Harder, Clara Harder, Mrs. P. F. Gill.

The Saengerfest in Moberly and Macon, Mo., last week, under the direction of Johannes Goetze, was worthy of praise. Mr. Goetze is well known as an all round musician, and he is certainly to be congratulated upon his success in these fests. His soloists were: Bertha Winslow Fitch, soprano; Nellie Allen-Hessenbruch, pianist; Harry Fellows, tenor; Wm. Porteus, bass, from St. Louis; Clara Henley Bussing, soprano, Chicago; Mrs. Wally Weiber-Vizay, soprano, Milwaukee; Mrs. Weakley, contralto, from St. Joseph, Mo.

Edwin Vaile McIntyre, the organist, closes his season with a concert at Louisiana, Mo., next week, assisted by Mrs. McIntyre. He has given about forty recitals this season, and has been busy with teaching and composition. He is writing a symphony and a group of piano pieces at present, which will soon be in the hands of the publishers. A Wegman's piano pupils' recital Monday evening took on the aspect of an artists' recital, assisted as it was by Maude Lilian Berri, Mrs. Louise Corley, Homer Moore, Harry Fellows and Clinton Elder.

NELLIE ALLEN-HESSENBRUCH.

FANCIULLI'S CONCERT BAND.—Following are two Buffalo criticisms on Fanciulli's concert band:

Fanciulli and his Seventy-first Regiment Band gave a delightful concert at the Temple of Music last night to an enthusiastic audience of 3,000 people. Paris Chambers' cornet solos and Leo Zummerman's trombone solos were repeatedly encored.—Buffalo Courier, May 21, 1901.

Fanciulli and his famous Seventy-first Regiment Band gave one of the most enjoyable concerts last night at the Temple of Music that has ever been the good fortune of a Buffalo audience to listen to. Mr. Fanciulli received an ovation that was well deserved. He is not only one of America's greatest musicians and composers, but a conductor of rare skill. Almost every number on the chosen program was enthusiastically encored.—Buffalo Evening News.

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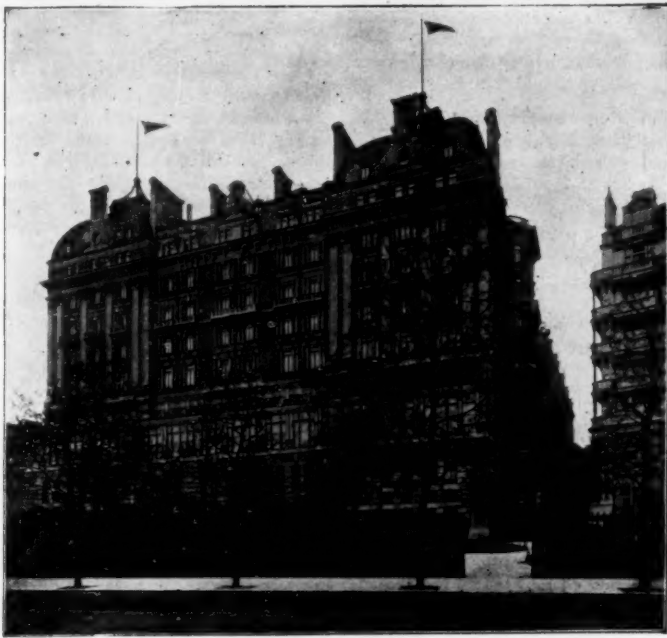
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HOTEL CECIL, LONDON,

May 25, 1901.

**W**HY on earth Raconteur should desire to insult me I cannot guess. Yet in the last issue of THE MUSICAL COURIER that has reached me he deliberately says it is reported that I am to write the music for a play of W. B. Yeats. Wherever the report came from, it is absolutely without foundation. It is like Mr. Huneker's pious belief that I, a Northumbrian, with hair that my enemies call golden and my friends ginger, am an Irishman. Why on earth I should always be spoken of in connection with the Irish literary movement it is impossible for me to tell. I am not Irish, I have nothing whatever to do with the young Irish movement; I am gradually ceasing to believe that I am in the least literary. My soul is filled with indignation. I know it is wrong to tell the public about one's personal ailments, emotions or grievances; but this business has gone on so long that I must at last make an open protest. Let it be understood, then, by all that I object most emphatically, strenuously, to being called Irish, to being associated in any way whatever with any movement, with anything whatever, Irish.

Having made my protest, let me point out, by way of strengthening my case, that the case of my opponent is weakened by the fact of his being undependable on other points. My opponent for the moment is Raconteur. He has recently spoken about Bernard Shaw. Now Bernard Shaw is an Irishman; he was a musical critic; he is a friend of mine—though I have seldom seen him since he injured his foot and got married; and I expect that it is through my eleven or twelve years' association with him that weak minded or rash persons like Raconteur have got mixed and set us down as of the same nationality. All the more reason, then, that Raconteur should be very, very careful. He has stated that Shaw at some time broke his leg. Shaw no more broke his leg than I was born an Irishman. Let us push fully home the charge of inaccuracy. I was acting editor and musical critic of the *Saturday Review*, and Shaw was my dramatic critic (note the superior air of this last remark). Now, May, June and July being important months for London journalists, it occurred to Frank Harris and myself that we could not occupy those months better than by taking a bicycle trip through France.

I joined Harris in Bordeaux; there he bought a horse, trap and two bicycles; we put the lot on the train and started away to Biarritz and St. Jean de Luz. There we idled for a fortnight and then started cycling again—that is to say, we put everything on the train and got to Pau. On the road our holiday was rudely broken into. From the *Saturday Review* office they wired me that Shaw had resigned. I broke the news gently to Harris and wired back to Shaw, asking him to "hang on" until we returned. He wrote an infuriated letter to the office, accusing Harris and me of drunkenness, gambling, flesh eating, and every other crime he could think of. At the same time he wrote me that he had somehow contracted a hole in his foot—I know such a bull is evidence for the prosecution in this case, but I must use medical terms—and that he lost fountain pens

in it, and that if his mother missed her sewing machine she would come and say: "George, I have lost my sewing machine. Will you at once look and see if it is in that hole in your foot!" "Now," he continued, "you will understand that in the circumstances I cannot walk on that foot. Do you think it is dignified; is it good for so great a paper as the *Saturday Review* that its dramatic critic should go hopping from theatre to theatre on one foot?" I saw the force of his contention, accepted his resignation and appointed, at his instigation, Max in his place. And now, Raconteur, while trying to prove me an Irishman, and while alleging that I am much in with the Irish movement, proves his own untrustworthiness by talking about broken legs. That photograph was taken while Shaw was living with his wife, a nurse, and others, near Haslemere; and at the time he was suffering only from a hole in the foot. And this is the man who expects to be believed when he calls me an Irishman!

All the same Raconteur may think he may have some ground for his pathetic faith in my Celtic extraction; in fact, that I am extremely friendly with many Irish. There is Shaw, for instance, and Yeats, and Edward Martin, and George Moore. And as I am on autobiographical lay, and am fiercely trying to clear myself of this foul suspicion, let me say more on this subject. I have read a few of Yeats' poems; but I have never read or seen any play of his. In fact, my favorite gibe at him is that the great Celtic literary moment had birth, not in Ireland, but in a little flat in a little street close to the Euston road, London. With Martin and George Moore the case is different; I have been much more intimate with them. George used to write for the *Saturday Review*—in the days when I, as editor, used to get up my politics by reading last week's *Saturday Review*; thank God they know more about it and do it better now! We were all at Bayreuth together in '97 and talked much of music and other matters.

One day I, very angry with Siegfried Wagner's bad conducting and with the impudence shown by Mamma Wagner in allowing him to conduct at all, said Siegfried looked weak-minded. We were seated at a table outside that little restaurant in the wood behind the theatre; the day was roasting hot, and we were refreshing our bodies and our immortal souls with cool lager beer. "What is it to look weak minded?" asked George. "People tell me I look weak minded. Do I? And am I weak minded?" said Edward Martin. "Well, George, you do look weak minded, but you're not!" That silenced Moore for the time. But, as I have said, he was constructing his novel, "Evelyn Innes," at the time. In the course of that mighty achievement he took me—describing me unmistakably as the critic of the principal weekly paper of the day, telling where I then lived, quoting my articles in the *Saturday Review*; he mixed me with W. B. Yeats; he stirred the mixture well and sent it round to the dressing rooms at Covent Garden to seduce a prima donna between the acts of "Tristan and Isolde." I resented this with some vehemence. I don't do such things at all, and if I did I should consider the time and place unfitting. Besides, the whole

incident seemed to me bad art. How could the lady sing after—well, we will say no more about that. I was furious; I waited till the next visit Moore made to the *Saturday Review* office, and I took a fearful revenge. He asked me how I liked "Evelyn Innes."

I told him it was the most useful book I had chanced on for some time. For weeks, I added, I have suffered from insomnia; but now I read a page of your novel every night, or less than a page, and I go sound asleep at once." Then I upbraided him with "putting me in," and he said he would take me out of the next edition. After that I thought no more of the matter. But last year Vernon Blackburn and I met him and he said to me: "By the way, you were quite right about that book—what do you call it?" Blackburn modestly suggested "Evelyn Innes." "Thank you," said Moore, "that's it—you were quite right; it is a bad book; I'm rewriting it now." And with this yarn end my disclosures. Let us hope that never again will Raconteur or anyone else accuse me of being Irish. The public now knows every detail of my connection with Irishmen or Irish movements. Ah! I have forgotten one thing. George Moore did suggest that Edward Martin's "Queen Maeve" should be turned into an opera libretto, and that I should set it to music. I read the drama; but although the idea seemed to me very beautiful, it was not one that seemed particularly well suited to my special genius, and nothing came of the proposal.

The unwarranted charges brought against me have caused me to use up my space and time—hanged if I don't talk like a metaphysician—in defending myself. But a few remarks must be made about Harold Bauer, about Van Dyck and about Mrs. Klaus. I intend devoting nearly the whole of my next letter to Bauer's Beethoven playing; but I must say at once that though I cannot agree with it, it is really very noble. I respect it more than I like it. But of that next week; now I will only add that the rest of his program was superbly handled. By the way, Mr. Lohse is a very good conductor, and I am glad the grand opera syndicate has had the courage to try him.

JOHN F. RUNCIMAN.

## A REPLY TO RUNCIMAN.

PARIS, May 24, 1901.

Editor The Musical Courier:

**Y**OUR correspondent, John F. Runciman, in his London letter dated May 3, appearing in your issue of May 15, writes: "Paris, that unmusical city where they are content to do half a dozen operas again and again for a year, and where months may pass, and never a symphony, or so much as a concert overture can be heard—"

Will you permit me to say that I do not think this gentleman speaks with his accustomed judgment and accuracy. Of the two subventioned lyric theatres of Paris, the Opéra has produced "Astarte" and "Le Roi de Paris," with "Les Barbares," by Saint-Saëns, to be given before the close of the season. The Opéra Comique has mounted, also in one season, "La fille de Tabarin," and "L'Ouragan," with another new work to be given shortly. These works have been produced while playing not "half a dozen operas," but the very long and comprehensive repertory demanded at both houses by *le cahier des charges*, ranging from—let us say—"Les Huguenots" to "Die Meistersinger" at the Opéra, and from "Bastien et Bastienne" to Falstaff at the Opéra Comique.

The number of chamber music concerts in Paris devoted to classical music for voice or instruments is simply legion. We have also weekly the Conservatoire concerts, the Lamoureux concerts (Chevillard, conductor), the Colonne concerts all performing the highest and best class of symphonic music. Besides these were given this winter at the Théâtre de la Renaissance six "Grands concerts symphoniques," with a different conductor for each concert, and at present Nikisch, with the Berlin Philharmonic Orchestra, is completing to-night and to-morrow night a series of five concerts at the Cirque d'Hiver. As I chance to have the programs of these last two concerts, I beg to forward them, in order that your

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readers may judge for themselves as to the absolute penury of good music here, from which Mr. Runciman seems to think we suffer.

## PROGRAMS.

Cirque d'Hiver. Orchestre Philharmonique de Berlin, sous la direction de M. Arthur Nikisch.

Egmont Overture.....Beethoven  
Symphonie Pathétique, No. 6 (si mineur), op. 74.....Tchaikowsky  
Symphonie, en sol majeur, No. 13.....Haydn  
Lohengrin, Prélude de 1er acte.....Wagner  
La Valkyrie (adieux de Wotan).....Wagner

Symphonie en mi bémol majeur.....Mozart  
Mort et Transfiguration, poème symphonique.....Strauss  
Ouverture du Freischütz.....Weber  
Symphonie Héroïque, No. 3.....Beethoven  
Tannhäuser Overture.....Wagner

Sincerely Yours,

HASLAM,  
Professor de Chant.

## MUSIC IN ROME.

Rome, Italy, May 28, 1901.

SINCE St. Cecilia gave its last important concert very little in the way of music has been going on in Rome. Eugen d'Albert was the last and certainly was not the least appreciated, as he generously offered to play to increase the fund for the Verdi monument in Rome. An immense audience assembled and d'Albert was most enthusiastically applauded. His numbers were:

Carnevale.....Schumann  
Berceuse, op. 57.....Chopin  
Valse Impromptu, Tarantella Napoli.....Liszt

The two Nikisch concerts with the orchestra of the Berlin Philharmonie were highly appreciated. The Costanzi Theatre was well filled with an audience composed for the most part of foreigners. Nikisch obtained quite an ovation and had to give several encores. Of course a great difference was noticeable between the interpretation of this and an Italian orchestra, but let it be said to the credit of the development of musical taste in Italy, Nikisch's interpretation of the classics was greatly appreciated and all musicians agreed that his was the correct reading; that the Italians are too fiery, they run away with the tempi and hence many beauties are lost. Nikisch promised to come back and an ovation is sure to greet him. This closed the musical season of the Costanzi. Operetta followed close upon the paths of Beethoven, Schumann, &c., and is in full bloom now.

There are two seasons of opera now, one at the Adriano, where "Gioconda" and "Faust" so far are enjoying pretty good representations, "Gioconda" especially crowds the house; the other is at the Teatro Nazionale, where "Linda" and "Lucia" are sung by Isabella Svicher with success. "Jone," by Petrella, was the opening opera, but failed to please. No wonder, it is such poor trash. If old operas are to be revived at least revive some that are worth something. Now we are promised "Maria di Rohan," by Donizetti. There are many beautiful pages and splendid dramatic situations in this opera, but on a whole it never pleases. Why?

Mascagni—ever Mascagni! He has been directing at Vienna the "Messa da Requiem," by Verdi, a commemoration; he has been roaming around, having the papers full of his name, and last, but not least, he has accepted to direct his "Iris al Sole," from "Iris," at a night festival at the Pincio! This seems to everyone a lack of dignity. You say Mascagni mad over in America—well, there is no one more Mascagni mad than himself.

Leoncavallo, who has been commissioned by the King to write a funeral mass to commemorate the 29th of July the death of Umberto I., has been in Rome several days and has had private audiences with the King as to the arrangements for its production at the Pantheon. Carelli, Guerrini, Bonci and Pacini have accepted to sing.

Boito seems coming to the fore again. His "Mefistofeles" is given in several theatres, and a few days ago the editors, Breves brothers, of Milan, invited many literary people, besides journalists, to hear the libretto of "Nero," the opera Boito has promised the public more

than twenty years ago. It seems now sure that next carnival will see the production at the Scala with Tamagno in the title role. The libretto, literally speaking, is said to be magnificent and the dramatic situations wonderful. Tamagno was present at the reading and is enthused with his part.

D'Annunzio is the only person who has been able to fill the great Argentina Theatre, as the recitation for charity of his "Carzone di Garibaldi" drew an immense house, when a day before Maestro Zanella, who has had so much success as conductor and composer and also pianist, gave his concert to an empty house. All are unanimous in declaring Zanella a man of great talent, his compositions being full of originality; his success was great. I was sorry not to be able to attend, hence I cannot say much. To come back to D'Annunzio, his "Citta Morta," instead of having only one performance, had five. People were wild over it, although opinions are divided.

Smaller concerts took place, Miss Dina Pizini, harpist, being particularly successful in a concert given at the Grand Hotel.

Signorina Pia Cotogni gave a concert at Sala Umberto, revealing a fair talent and a good voice, sadly in need of training.

There will be little of interest hereafter. People are already leaving the city for the delightful country. Anything of interest I shall report.

## BAUER IN LONDON.

A CRITICAL writer in the London *Musical Standard* thus discusses Harold Bauer's art:

"On Wednesday afternoon Harold Bauer gave the first of two recitals at St. James' Hall. We had already heard him at the London Festival, when he played a concerto of Saint-Saëns. The program on Wednesday was most comprehensive. Schumann's Sonata in G minor, Beethoven's op. 101, Mendelssohn's Etude in B flat minor, Scarlatti's Sonata in A, Brahms' Rhapsodie in G minor, the Gluck-Brahms Gavotte, Liszt's "Gnomesreigen," Chopin's Prelude in F sharp minor, Etude in C minor and Scherzo in C sharp minor, and Balakirew's 'Islamey' Fantasia made up a program which gave the young pianist an opportunity of showing what he can do. In the Schumann Sonata he at once proved that he is not one of those pianists who make a brilliant impression in a concerto and then prove uninteresting at a recital. Mr. Bauer thoroughly understands Schumann, and the performance was delightful for its technical clearness, neatness and strength, and for the more valuable qualities of musical insight. The Beethoven Sonata was not quite so well conceived, or did not appeal to the mood of the pianist. But it had much of the true Beethoven spirit, and at times reminded ones of d'Albert's playing. The Mendelssohn Etude was technically perfect, and so were the Scarlatti Sonata, the Gavotte and Liszt's Gnomesreigen. The Brahms Rhapsody had the right rhapsodical mood, which most pianists miss. One of the finest things Mr. Bauer did was the C sharp minor Scherzo. It is big music, and should not be touched by those who consider Chopin could not write and did not mean big music. Mr. Bauer's technic is of the heroic kind. He reminds one of d'Albert, Lamond or Paderewski (when playing Beethoven) rather than of Pachmann, Busoni or our own Leonard Borwick. And he has real grit as an interpreter, so that when he has learned to restrain his force a little more he should be among the very great pianists. It is the more satisfactory to be able to chronicle the success of this first recital in that Mr. Bauer has been considerably praised in quarters where praise is not always indicative of signal merit."

Miss Elsie Ray Eddy, president of the Laurier Club, of Brooklyn, and a popular local soprano, will spend the summer at Sea Cliff, L. I., where her parents have rented a cottage.

## LEONORA JACKSON.

LEONORA JACKSON, the famous young American violinist, ended her tour last week at Meadville, Pa., it being her 160th concert since last October, one of the most brilliant tours ever made in this country. Miss Jackson aroused everywhere such enthusiasm and the demand for her services is so great that she has been induced to postpone her return abroad, and will make another trans-continental tour this coming season, supported as before by assisting artists.

Harry J. Fellows, the popular tenor, and the pianist, William Bauer, a favorite pupil of Joseffy, have been engaged.

Miss Jackson's tour will be under the management of her brother, Ernest H. Jackson, who conducted so successfully her various European tournées, and in partnership with Mr. Jackson will be Manager A. L. Wakefield, who in turn enjoys an enviable reputation through his successful promotion of various operatic undertakings, the Scalchi tours, &c.

Messrs. Jackson and Wakefield booked Miss Jackson's tour this past season, in co-operation with Loudon G. Charlton, to whom also no small praise is due for his share in the brilliant success attained. The booking in one season of a continuous tour of 160 concerts is indeed a remarkable achievement, which attests not only the renown and unbounded popularity of the star, Leonora Jackson, but also reflects the greatest credit on the management.

## NAHAN FRANKO CONDUCTS.

A CONCERT with a model program was given last Sunday evening at the Harlem Casino, 124th street and Seventh avenue, for the benefit of the St. Vincent Orphan Asylum. The orchestra was that of the Metropolitan Opera House, and the conductor Nahan Franko. Mr. Franko's skill as a musician is established, and this applies to all of his achievements along the musical line. As a conductor he is graceful as well as authoritative.

The compositions played included the overture to "Mignon," a slumber song, a new Spanish waltz by Mascheroni, and a group of Wagner numbers from "Tristan and Isolde," "Siegfried," "Tannhäuser" and "Die Walküre." Mr. Franko played as a violin solo the Prize Song from "Die Meistersinger" with his usual finish. Paolo Gallico, the pianist, played the Hungarian Fantaisie.

The program was divided into three sections, the Wagner group being played as the second. The third section of the program was made up of a Liszt rhapsody, a Strauss waltz, the overture "If I Were King," by Adam; the "Faust" Fantaisie, and a march, "Prussian Standard," by Blon. A large audience enjoyed the concert.

## PADEREWSKI'S TRIUMPH.

THE following cablegram was received on Thursday last:

DRESDEN, Germany, May 29.

*Musical Courier*, New York:

Première Paderewski's "Manru" took place before illustrious international audience with unprecedented success, increasing in intensity from act to act, culminating in over thirty curtain calls after close. Music replete with original lyric beauties; masterly worked up climaxes; characteristic gipsy colors; wonderful orchestration, finely staged. Performance superb. O. FLOERSHEIM.

EVELYN A. FLETCHER-COPP.—Mrs. Evelyn A. Fletcher-Copp, whose recent marriage has been previously mentioned, will continue her work in the Fletcher Music Method, having opened a class at her home in Brookline, Mass., on May 29. On July 10 Mrs. Fletcher-Copp will go to Buffalo, where she expects a large class to meet during the Pan-American Exhibition. Her manager is making arrangements for teachers from a distance to be accommodated with board, and already teachers are coming from Texas, the far West and Canada.

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SAN FRANCISCO, May 24, 1901.

**O**WING to the excitement and general festivity incident to the visit of our President and his party, with the many public functions arranged in honor of our distinguished guests, there have been very few musical occasions of any sort this week, still there are a few enterprising, not to say persevering, souls who pursue the even tenor of their way, despite the eclipsing effect produced by the advent of greater lights. But we have at last arrived at the eventide of all this gorgeousness and the town will soon settle down to its accustomed trend.

Among other things undisturbed by our general upheaval was the Percy A. R. Dow recital of vocal students, which occurred at his Larkin street studio as previously announced. This was the last concert for the season and closes a most interesting series.

The recital given by the younger piano pupils of Miss Ida B. Diserens was given in Century Hall Thursday evening, May 9, with a large audience in attendance. The numbers were as follows: Mazurka, Meyer Helmund, Miss Zella Smith; (a) "Lightly Row," (b) "Swing Song," Biehe, Miss Arvilla Thorp; etude, "Flying Leaf," Spindler, Master Bruce Kennedy; "Melodious Pieces," No. 18, Diabelli, Miss Marion Greenwood and Miss May Schlutter; "Little Cradle Song," Kullak, Miss Lurline Matson; "Under the Lindens," Hiller, Misses Ellen and Grace Gimini; Sonata, op. 13, Beethoven, Allegro, Adagio, Miss Helen Dodd; "Country Dance," Ethelbert Nevin, Miss Grace Gimini and Miss Florence Conn; Mazurka, B minor, Chopin, Miss Anna Jacobs; (a) "Spanish Dance," Moszkowski; (b) Cavatina, Raff, Miss Nonie Dodd, accompanied by Miss Helen Dodd; (a) "Norwegian Bridal Procession," Grieg; (b) "The Violet," Mozart-Kullak, Miss May Schlutter; "On Lake Geneva," No. 5, "Moonlight," Bendel, Miss Florence Conn; Capriccio, Schytte, Miss Elva Woodman; "Invitation to the Dance," Weber, Miss Helen Dodd.

The last of the special musical services at Trinity Church took place on Sunday night the 19th inst. The service was in memorial of the late Sir John Stainer, the noted English composer and organist, and the program was selected entirely from compositions by the deceased musician. As Dr. H. J. Stewart, organist and music director at Trinity, leaves at the end of the month to take up his engagement as solo organist at the Pan-American Exposition in Buffalo, the special musical services will be discontinued until his return.

An interesting concert was given in Byron Mauzy Hall on the evening of May 8, the occasion being a testimonial and benefit tendered to Miss Lila Whaley, a young blind girl who desires to finish her musical education in Berlin. A large proportion of the talent were blind artists, the management also being in the hands of a young blind gentleman, a fellow student of Miss Whaley in the blind school across the bay in Berkeley.

There was a good attendance, the following musicians taking part: Miss Lila Whaley, piano; Lucien Bacigalupi, pianist and manager; Henry Foster, piano, clarinet and violin; Baby Blanche Irealease and Walton Webb, vocalists, and the San Francisco Conservatory Orchestra, directed by E. S. Bonelli.

The clubs have been somewhat in evidence this week. The Mills Club, a ladies' club whose membership consists of ex-pupils of Mills College, for which it is named, gave a charming reception on Tuesday, May 14, with a choice program of Brahms' compositions, under the direction of Peter C. Allen, assisted by Miss Ella McCloskey, William B. King and Dr. Franklin Palmer. The numbers were: (a), Ballade, op. 10, No. 1; (b), Intermezzo, op. 1 fl, No. 1. Vocal numbers: (a), "Sapphische Ode"; (b), "Wiegenlied," Miss McCloskey; Sonata, D minor, for violin and piano; (1) Allegro, (2) Adagio, (3) Intermezzo, (4) Presto Agitato, Messrs. King and Allen. After the program refreshments were served.

The closing concert of Mills College on Tuesday, May 21, and the dedication of Lissner Hall at the same place on the 22d, will be noted in the next letter, as they occur too late for comment this week.

The Town and Gown Club, of Berkeley, a popular ladies' club of the pretty college town, gave a most successful concert at Stile's Hall on Friday, the 10th inst., for the benefit of the High School Library, of East Berkeley. The hall was crowded by an interested and highly appreciative audience, the piece de resistance of the program being a comedy by Mrs. Ella M. Sexton, of the Woman's Press Club, of this city. The amusing title, "Why the Meterphysical, Whimsical and Literary Society of Happy Holler Did Not Give a Gentlemen's Evening," being a good index to its character. In the cast were Miss Eva Carlin, Miss Mary Clays, Mrs. Thomas Rickard, Mrs. Victor Robertson, Miss Ruth Loring, Mrs. J. M. Pierce, Mrs. A. O. Leuschner and Miss Lily Wall. The musical part of the program was given by Adolphe Locher, piano; baritone solo, Thomas Rickard; original sketch, Mrs. E. S. Fowler; contralto soli, Miss Ella V. McCloskey, Mr. Locher acting as accompanist for the evening. The numbers were all enthusiastically received, and the management much gratified by its success.

One of the latest infant musicians to be recognized as possessing the real germs of future artistic success is young Master Maurice Robb, a babe of six years of age, who has been studying and composing since the age of three. Master Robb is a real wonder, and should the unwisdom of ambition seek to launch him forth at this stage of his career upon the seas of professional life, he would doubtless create a furor. But kindly Fate has decreed that he shall still enjoy something of childhood and not wear out his young life practicing in order to assist in glutting a market already satiated with infant prodigies. Master

Robb is a healthy, happy child, possessed of uncommon talent, which is being developed under the tutelage of Mrs. Oscar Mansfeldt, well known as the leading lady pianist of the Pacific Coast, in a perfectly normal and sensible fashion. At Mrs. Mansfeldt's studio one afternoon lately Master Robb played from memory the following program: "Playing Tag," "The Merry Farmer," "The Wild Horseman," Schumann; Sonatine, op. 55, No. 1, Kuhlman; "Opening of the Children's Party," Kullak; "The Mocking Bird's Lullaby," "Soap Bubbles," Maurice Robb; Sonatine, op. 36, No. 1, Clementi, with second piano accompaniment by Mrs. Mansfeldt. He also plays the Sonata in C major, by Mozart, with second piano accompaniment by Grieg. Master Robb is a beautiful child, with a rather solemn expression in his brown eyes, and still wearing his baby curls. What he has already accomplished in technic is wonderful, what he will be when ready for his debut one can easily surmise from his present accomplishments.

"Les Pas Encore" is the name and title of a new musical club lately organized. Meetings are held monthly, every member being expected to participate in the general entertainment of the club. The officers are: President, Mrs. Alfred D. Robinson; vice-president, Mrs. James F. McGauley; secretary, Miss Estelle Bloch; treasurer, Albert J. Leonard; accompanist, Mrs. Albert J. Leonard. The club was entertained by Mrs. Leonard at a strawberry tea on Monday afternoon, the 13th inst. The following members participated in the program: Miss Estelle Bloch, Miss Florence Douglas, Miss Elizabeth Day, Miss Ethel Grant, Miss Ada Hall, Mrs. Albert Leonard, Miss Alice Moore, Mrs. James McGauley, Miss Marguerite McGuire, Mrs. Alfred D. Robinson, Mrs. A. Tilden and Miss Ruth Weston.

A recital by the pupils of Beringer's Conservatory of Music is announced for Tuesday evening, June 4, at Sherman & Clay Hall.

A great deal of protest has been made of late by musicians in general and women musicians in particular, against the ancient but ungenerous custom of securing the services of those who rank highest in the profession and have expended, in many instances, small fortunes on their education, and making no substantial return for the same. The most ancient history of which we have any account declares the laborer worthy of his hire, but this sentiment seems not to obtain in our town at least. Strong feeling has been expressed on the subject since the last meeting of the Ebell Society of Oakland, a society composed of women of culture and literary capabilities, whose aim is for higher culture, more book learning and the keeping in touch with the most progressive thoughts of the times, yet on the books of this club is spread a law, the reading of which excited the greatest indignation outside the worthy membership of the club, setting forth the fiat that no outsider asked to give of his or her ability for the musical entertainment of said club shall be remunerated for the valuable time and energy thus expended. This on the face of it is not alone a most unjust law, but a most ungenerous, and it is to be hoped for the credit of the club, in these days when women are clamoring for emancipation, that they will take the first step in the right direction and strike such a law from their books or materially alter it for the better.

At a dramatic entertainment in Saratoga Hall Wednesday evening, May 15, the Greven Choral Society gave two numbers, which were enthusiastically received and provoked an encore. Miss Kitty McShane was the soloist.

A special musical service was sung at St. Dominic's Church on Sunday night, the 19th, by St. Dominic's choir and the following soloists: Miss Lily Roeder, Miss Ella S. McCloskey, D. M. Laurence and Walton Webb, the whole under the direction of Franklin Palmer, the organist and choirmaster. One of the most striking numbers was the Gloria from Farmer's beautiful Mass in B flat. A. WEDMORE JONES.

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## BAERNSTEIN SONG RECITALS.

JOSEPH S. BAERNSTEIN, one of the most distinguished and successful American singers, will sail for Europe to-morrow (Thursday) on the steamer Fuerst Bismarck. Mr. Baernstein has had a wonderful season, being in constant demand for recitals, concerts and oratorio performances. He will return to this country in September, for his manager has already booked him for the first concerts to be given early in October. Among Mr. Baernstein's last appearances here this season were two song recitals, given at Indianapolis on May 29, and at Adrian, Mich., on May 31.

The programs for these two recitals, which follow, speak for the catholic artistic equipment of the singer:

## RECITAL AT INDIANAPOLIS.

Vulcan's Song (Philemon et Baucis).....	Gounod
Song of Hans Sachs (Meistersinger).....	Wagner
I Am a Roamer Bold (Son and Stranger).....	Mendelssohn
Aufenthal.....	Schubert
Der Lindenbaum.....	Schubert
Wohin.....	Schubert
Der Doppelgänger.....	Schubert
Rolling in Foaming Billows (Creation).....	Haydn
Mephisto's Serenade (Damnation of Faust).....	Berlioz
Why Do the Nations So Furiously Rage? (Messiah).....	Händel
Im Walde.....	Miersch
Feldeinsamkeit.....	Brahms
Ich Liebe Dich.....	Grieg
Ich Grolle Nicht.....	Schumann
To Anthea.....	Hatton
The Sweetest Flower That Blows.....	Van der Stucken
Love's Rosary.....	Stenhammer
Could I.....	Tosti
Falstaff's Song.....	Fisher
A Tragic Tale.....	Slater
The Ould Plaid Shawl.....	Haynes
Off to Philadelphia.....	Haynes

## RECITAL AT ADRIAN.

Vulcan's Song.....	Gounod
Under the Rose.....	Fisher
Lassie With the Lips Sae Rosy.....	Fisher
Falstaff's Song.....	Fisher
In diesen heiligenhallen.....	Mozart
Wohin.....	Schubert
Der Doppelgänger.....	Schubert
Ungeduld.....	Schubert
Serenade.....	Hendricks
Love Me or Not.....	Sechi
The Sweetest Flower That Blows.....	Van der Stucken
I Am a Roamer Bold.....	Mendelssohn
Im Wunderschönen Monat Mai.....	Schumann
Aus meinen tränen Sprüssen.....	Schumann
Die Rose, Die Lillie, Die Taube, Die Sonne.....	Schumann
Ich Grolle Nicht.....	Schumann
Col Raggio placido.....	Händel
Fione che Langue.....	Old English
Drink to Me Only with Thine Eyes.....	Old English
Off to Philadelphia.....	Haynes

Mr. Baernstein sings under the management of William Fisher. Here are a few more of Baernstein's press notices:

The presence of Joseph Baernstein was the salvation of the performance. His rendition of the solos allotted to him in the part of Satan, were grandly done, and his dramatic fervor seemed to inspire orchestra and chorus to renewed vigor, bringing the oratorio to a close with much éclat.—Review of "Beatitudes" in Providence, R. I., News, April 24.

Of Mr. Baernstein's numbers, the encores, Schumann's "Two Grenadiers" and "Ich Grolle Nicht," were successes which showed the dramatic and sympathetic qualities of his voice and perfect German enunciation, perhaps delighting his hearers beyond all the others. His "Off to Philadelphia," which has been heard in Fargo often, was a perfect revelation, and evoked an enviable applause.

Of the heavier oratorio arias which were especially requested, it would be hard to say which was enjoyed the more, but both proved the flexibility of his voice and absolutely perfect phrasing.

After the last number, "I'm a Roamer Bold," the audience, realizing this was probably its last opportunity of listening to this great artist for some time, flatly refused to move, and the opera house rang with applause, to which the artist graciously responded with "A Tragic Tale."

Altogether his reception was in the nature of an ovation, and he must have appreciated the enthusiastic demonstrations by the audience.—Fargo, N. Dak., Forum, April 17.

Mr. Baernstein's work was most excellent. For his first number he was recalled, and sang a charming "Serenade," by Mrs. Hendricks, of New York, which was delivered with sweet and tender

emphasis. In the opening number of the second part he delivered his part in a broad, dramatic manner that won for him golden opinions.—Orange, N. J., Chronicle, April 27.

Joseph S. Baernstein proved an ideal selection for the bass soloist. His is a rare voice in some respects, and he created an impression such as will make him a permanent attraction at future festivals. His singing was marked by artistic effect and a thorough appreciation of the character of the music. A better selection could scarcely be imagined.—Springfield, Mass., Daily News, April 20.

The bass of last evening, Joseph S. Baernstein, is a true bass, and not a converted baritone. It is a rare thing to find a singer who has the necessary depth and ponderousness of voice, who has at the same time the cantabile quality needed for the passages in lyric vein. In this combination of qualities Mr. Baernstein is ideal. His voice is heavy and sonorous, but at the same time it has a warm, rich, almost unctuous timbre, and he sings legato passages with an almost caressing softness of touch. It is not often that one is privileged to hear so beautiful a bit of cantabile as his rendering of the charming andante, "Softly Purling," while the superb power and resonance of his voice came out in the big menagerie aria, reaching its climax in "Creeps with sinuous trace the worm," in which the final low D roused the audience to raptures. The bass part in "The Creation" gives a fine opportunity to the few singers who are naturally fitted for it, and of the basses now on the concert stage it would be hard to think of one better qualified than Mr. Baernstein. He won the audience at the very first, and made an impression that will not be easily forgotten. This is his first appearance in this city in oratorio, but at the last of the former festivals he sang an aria by Meyerbeer in noble fashion.—Springfield, Mass., Republican, April 20.

## PERSONAL NOTES.

Voorhis, the pianist, gave a concert at Hackensack last week which was much enjoyed; he had as associate the Kaltenborn Quartet, and this is what the papers said of Voorhis:

Mr. Voorhis has not been heard in Hackensack since his complete mastery of the piano gave him conspicuous prominence in musical circles, and his appearance on this occasion was looked forward to with much interest. He fully justified all that has been said of his ability.—The Republican.

Arthur Voorhis then made his bow and was warmly received. He opened with a Capriccio and gave one of Chopin's nocturnes, finishing with a Tarantelle by Liszt. He was obliged to respond to an encore, his friends and all present realizing the great ability of our former townsman. His technic, execution, in fact, his every movement demonstrated his artistic skill and thorough study of music.—Evening Record.

Mr. Voorhis is to play the Saint-Saëns Concerto at the Kaltenborn concerts, June 25.

Robert Patterson Strine, of Philadelphia, Pa., was the solo singer at the Fifty-seventh Street Y. M. C. A. last Sunday afternoon, and made a deep impression by his soulful and intelligent singing. He comes of the well-known musical and literary family, the Strines of Philadelphia.

Michel Shapiro, a pupil of Fonaroff, the violinist; Sarah Gurovitch, the cellist, pupil of Schulz, and Gussie Zuckerman, pianist, all children under fourteen, participated in a concert at Manhattan Lyceum last Saturday, making a great success. Signor Micelli, the Italian tenor, also sang, and a large audience helped to make the affair a success in every way, Dr. A. Rovinsky managing the entire affair, and delivering an eloquent speech. F. W. Riesberg was at the piano.

The Wirtz Piano School recital at Y. M. C. A. Hall, Harlem, last week, found the auditorium entirely filled, and the results of the season's work made plain to the listener that most thorough and effective work is being done in the school.

Director Wirtz prefaced the concert with a few words as to their aims and methods, and then followed solos, duets, two piano pieces, &c., by the following young students: Misses Mabel Dowe, Grace Locher, Lillie Breng, Margaret Kitchelt, Florence Brown, Isabel Carroll, Millie Repetti, Lena Kleemeyer, Jennie Symes, Elsie

Timmerhaus, Bella Thom, Ruth Rapson, Grace Stryker, Viola Danielson, Mabel Drummon, Marie Hancock, Flora Potter, Elsie Jennings, Isabel Rough, Irene Walls, and Messrs. Howard W. Mott, Adolph Roermann, Frank Bagge, F. J. Chapman, Clarence Carroll and Gustave C. Wirtz, the son of the director. Besides these there was very interesting class work by these pupils: Second Grade—Viola Danielson, Mabel Drummon, Elsie Jennings, Howard Mott, Flora Potter, Adolph Roermann, May Symes, Elsie Timmerhaus. Third Grade—Lillie Breng, Florence Brown, Marie Hancock, Lena Kleemeyer, Grace Locher, Bella Thom, Irene Walls, Bernhard Kuehne. Fourth Grade—Chester Armstrong, Amandus Bagge, Frank Bagge, Annie Baker, William Baker, Harry Boyle, Margaret Kitchelt, Ruth Rapson, Millie Repetti, Albert Roermann.

Edward O'Mahony's annual concert was an enjoyable event, as usual, those assisting him being the following leading artists: Miss Mary H. Howe, soprano; Mrs. Katharine W. O'Neill, alto; Miss Grace Uppington, pianist; John F. Clarke, tenor; David Bimberg, violin, and F. W. Riesberg at the piano.

Mr. O'Mahony was recalled many times, and had to sing numerous encores. Miss Howe was encoored, and young tenor Clarke made a real hit; this pupil of Joseph Donnelly is a credit to him, and will in time assume an important position. Miss Uppington studied with Mr. Lachmund, and does him proud, playing solo very well. Mrs. O'Neill has a beautiful contralto voice, used effectively.

SHERWOOD PUPILS' CONCERT.—The annual concert given by pupils of the Sherwood Music School will be held in University Hall, Fine Arts Building, Chicago, on Wednesday evening, June 12.

ALBION'S MUSICAL FESTIVAL.—(Special)—The spacious M. E. Church is being filled completely, auditorium and gallery, by the large audiences attending the annual May Festival, now at its height. The matinee performance today consisted of a piano recital by Richard Burmeister, formerly a pupil of Liszt, and instructor in the conservatory at Hamburg. The evening's program was a song recital by Miss Hildegard Hoffmann. Her voice is a high soprano of generous range and unusually sympathetic. Miss Hoffmann is especially proud of the fact that her entire musical education was received in this country. Her accompanist was Mrs. Sand, of the Albion Conservatory of Music. One pleasing feature of the festival is that all entertainments are started exactly on time, when the doors are closed until after the first number.—Detroit Free Press, May 23, 1901.

THE OLIVER DITSON \$25,000 FUND.—At the annual meeting in Boston, of the Oliver Ditson Society for the Relief of Needy Musicians, B. J. Lang, Arthur Foote and A. Parker Browne were chosen trustees. B. J. Lang was chosen president, Charles H. Ditson treasurer, and Charles F. Smith clerk. This society has for its object the relief of needy musicians, and its means are a bequest by the late Oliver Ditson, the income of which may be devoted to the above named purpose. Somewhat to the surprise and disappointment of the officers and trustees, the demand from such as in the spirit and intent of the bequest are entitled to assistance has not equaled the means available. In other words, after answering all worthy demands, the trustees have added to the permanent fund a considerable sum from unexpended interest.

They would be glad to know of any cases of the kind mentioned which have not been already brought to their notice. There is an earnest desire on the part of the society to find such worthy cases as exist, and such as come to their notice are carefully investigated and liberally considered. Applications made to either of the officers or trustees will receive prompt and careful attention.

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# Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, JUNE 1, 1901.

THE program given below was splendidly carried out by Madame Etta Edwards' pupils on Wednesday evening, the only change being that the "Jeanne d'Arc" aria was omitted on account of lack of orchestral parts. From beginning to end the recital was of interest, particularly to those who had watched the progress of the students during their work with Madame Edwards in the past three or four years. It is seldom that so ambitious a program is given, while the orchestra as an accompaniment is rarely heard at any pupils' recitals in this, or it may be said, in any other city. Under the leadership of Mr. Mollenhauer the work was sure to be well done, even if the men had not been picked from the Symphony Orchestra, and Madame Edwards is to be congratulated upon so successful an evening. Everything went without a hitch, the careful planning and attention to details preventing untoward occurrences. The hall was filled with an attentive and enthusiastic audience, there were flowers in abundance and altogether it was an important event in the musical life of the city. Madame Edwards' recitals are noted for the high character of the music sung and work done, but this one must be given the lead of all that have gone before.

The voices of the young women were of such excellence that it is almost invidious to mention one more than another, but Miss Helene Wetmore made the most pronounced success of the evening for her beautiful voice, temperament and fine method; she could easily have taken an encore had one been allowed, for she received three or four recalls and universal regret was expressed that she was not to sing alone again. The dignity and seriousness of this young woman are an added charm.

Miss Edith Ellsbree became at once a favorite with the audience, her second group of songs being looked forward to with pleasure. Her voice is well trained and her Mozart number was especially well done.

In fact, Madame Edwards has been most successful in the training of the remarkably good voices that were heard in this program; she is a conscientious teacher and student herself and has imparted her knowledge as best suited the individual pupil and it is a pleasure to record that the many prominent, well-known teachers and musicians present were unanimous in their praise of the excellent work done. The program follows:

Overture, Mignon.....	Thomas
Zeffiretti lusinghieri, Idomeno.....	Mozart
Miss Edith Ellsbree.	
Habanera, Carmen.....	Bizet
Miss Sigrid Olsen.	
Caro mio ben.....	Giordani
Miss Elleanor Atkinson.	
Non credia, La Sonnambula.....	Bellini
Ah, Non Giunge, La Sonnambula.....	Bellini
Mrs. Frederic Martin.	
Che farò senza Eurydice, Orfeo.....	Gluck
Mrs. Lillian Andrews.	
Air, Louise.....	Charpentier
Miss Helene Wetmore.	
Recitative, Ministri del Averno, Il Profeta.....	Meyerbeer
Aria, Gia l'ira m'abbandona, Il Profeta.....	Meyerbeer
Miss Louise Ainsworth.	
Tho' His Voice (Una voce—Il Barbiere).....	Rossini
Miss Dorothy Cole.	
Aria, Le Cid.....	Massenet
Miss Nellie Barnard.	
Morning Hymn.....	Henachel
I Arise from Dreams of Thee (MS.).....	B. E. Woolf
Mrs. Susan Phillips.	
Songs—	
Serénade.....	Bouval
Vieille Chanson.....	Bizet
Pitchounette.....	Massenet
Miss Ellsbree.	
Miss Adeline Raymond at the piano.	

Adieu Forêts, Jeanne d'Arc.....Tschaikowsky  
Miss Bernardine Parker.  
Duo, Aida.....Verdi  
Miss Wetmore, Mrs. Phillips.

This morning at eleven o'clock ten of Mme. Edwards' pupils appeared in Steinert Hall, the program being sung by the pupils who have only studied with her during the past season. Those who took part were Miss Sigrid Olsen, Miss Mabelle Leslie, Miss Elizabeth Snow, Miss Marie Riano, Miss Elleanor Atkinson, Miss Drusilla Lewis, Miss Helen Keane, Miss Carolyn Hutchinson, Miss Ethel Tewksbury and Miss Thayer. Miss Leslie has a fine contralto voice that gives great promise for the future, and the same may be said of several other voices. There was a freedom from nervousness, or at least nervousness that showed, that was very pleasant for the audience. The work was of interest and the progress of these young people will be worth watching.

Homer Norris opened his studio in Peirce Building on Thursday last, to a cultivated and fashionable audience bidden to hear Walter Drennen sing the following program:

O Isis and Osiris.....	Mozart
Memento.....	Cornelius
Like Melting Tones.....	Brahms
To Death, Ha! Ha! (MS.).....	Norris
Verses by Herbert Nichols.	
Sweetheart.....	Norris
(Written for Mr. Drennen.)	
Under the Rose.....	Fisher
Beam from Yonder Star.....	Bullard
To Be a Little Child Once More.....	Farwell
Over the Way.....	Marshall
(MS. songs, accompanied by Mr. Norris.)	
A Dream.....	Cornelia Kittredge
(Written for Mr. Drennen.)	
Shine Brighter than the Stars.....	Blanche Barton
(Written for Mr. Drennen.)	
A Mother Song.....	May Belle Willis
(Written for Mr. Drennen.)	
A Song.....	Tyler
Twilight.....	Drennen

Mr. Drennen, who comes of a fine old Southern family in Alabama, possesses a rare voice of basso cantante quality and sings with fine feeling and real musicianship. With such a voice, means and time at his discretion, and temperament to his finger tips, he ought to go far in his chosen profession.

The second half of the program—beginning with the Farwell song—was devoted to compositions of pupils of Mr. Norris. Of these seven numbers the most noteworthy were Cornelia Kittredge's "Dream" and the "Mother Song," by Miss Willis. They were totally dissimilar, but each in its way unique. The Kittredge song was expressed in the most pronounced tendencies of the dramatic modern school, while the Willis song was as tender and quiet as a folk-song. These two numbers furnished an admirable illustration of this most successful teacher's creed in musical composition. Mr. Norris strives not to force his pupils to his way of thinking or doing, but to bring forth the individuality of each.

Mr. Drennen goes abroad in the autumn for a four years' course of study. His career will be watched with interest by the many friends he has made in Boston.

Miss Bertha Johnson, authorized teacher of the Yersin Method, and teacher of the French language and French diction for singers, is closing her season's work the coming week. Miss Johnson's relation to the world of music is of the highest importance, a fact that has been recognized by the many professional and amateur singers who have studied French diction with her during the past winter. Miss Johnson will spend the summer at her home in Manchester, N. H., but will resume her work in this city early in September.

Mme. Caroline Clarke-Bartlett gave two "afternoons" at her residence, Trinity Court, on Wednesday and Thursday afternoons. At the first one Mrs. Louis Kelterborn and Miss Katherine Ricker sang, Miss Ruth Nelson playing two piano pieces. The accompaniments were played by Dr. Louis Kelterborn. Madame Clarke favored her friends with some songs at the close of the program.

Thursday those who appeared were Miss Helen Alford Shorey, Mrs. Jean L. Sherburne and Miss Lucie Tucker, with Miss Mable Adams Bennett at the piano. An

elaborate "tea" was served on both afternoons after the music was over.

Twenty-three pupils of the Faeltten Pianoforte School took part in the school's last public recital of the season before a large audience in Steinert Hall on Monday evening. The following pupils played solo pieces, and were warmly, and in some cases enthusiastically, applauded: Jeannie Sargent, May McAvoy, Alpha Furley, Emma Brust, Sehrie Anderson, Grace Hartnett, Leila Tuckerman, Charles Murdoch, Claire Mundo, Grace Groenewald, Hazel Funk, Jessie Bartlett, Emma Spaulding, Joseph Brockhaus, Miss Mabel Claire Spencer, Miss Lillian Nosworthy and Harry L. Buitekkan.

The Scranton (Pa.) papers are loud in their praise of Carl Faeltten's recital there on Thursday evening. The *Republican* says: "Such marvelous playing is, as Schopenhauer affirms, 'a bath to the soul.'" The *Tribune* says: "He is a master of technic and expression to a degree not often achieved. \* \* \* A tenderness of feeling made the Minuet's lingering melody rarely impressive, while the Impromptu was perhaps the best illustration of his wonderful execution."

The program was as follows:

Chaconne.....	Händel
Sonata, op. 53.....	Beethoven
Minuet, op. 78.....	Schubert
Impromptu, op. 90, No. 2.....	Schubert
Mazurka, op. 6, No. 1.....	Chopin
Nocturne, op. 15, No. 2.....	Chopin
Scherzo, op. 31.....	Chopin
Prelude, op. 23, No. 4.....	Rubinstein
Barcarolle, op. 45.....	Rubinstein
Etude de Concert, op. 43, No. 2.....	Rubinstein

Mrs. Anne Gilbreth Cross has had a large class of piano pupils in Providence, where she has taught one day in the week during the past season. On the 29th a program was played by some of her pupils in that city, Lillian Darrah, Gertrude Lawson, Ruth Curtis, Mollie Wilson, Fannie Hunt, Jessie Hunt and Gertrude Belcher being the ones who took part. Mrs. Cross has had the busiest possible winter with her Boston and Providence studios.

Miss Rosetta Key, a pupil of Miss Edith Torrey, gave an interesting recital on Tuesday afternoon, which was largely attended. Miss Key sails for England to-day, where she will spend three months in study with one of the well-known teachers of London. Miss Key was assisted by a young violinist of promise, Miss Eva A. Goodwin.

Pupils of Miss Effie L. Palmer gave a recital at Association Hall last evening. The program was well arranged, and Miss Florence Milner, Miss Marian L. Whitaker, Miss M. Alice Palmer, Mrs. Margaret L. Palmer, Edgar A. Bates, Hattie E. Brown, Miss Glendoline Wilson, Mrs. O. A. Gelino, Miss Elizabeth D. Peabody, Miss Grace Kellogg, Miss Norma Drexel, Robert Leatham, Jr., and Mr. Hill were among those who appeared. Miss Palmer closes her season in this city on the 18th. At Lowell on the 20th a recital will be given by Miss Palmer's pupils.

F. W. Wodell and his pupils gave a concert at Pierce Hall on Monday evening. The first part of the program consisted of the song recital "Captive Memories," in which Mr. Wodell, Miss Edna B. Richardson, Miss Jean Light and C. E. Percy Thompson took part. Miss Mary L. Stringer, Emanuel Fiedler and Miss Ada P. Emery were others taking part. Miss M. B. Willis was at the piano.

The recent concert of the Newton Choral Association is thus pleasantly spoken of in the *Newton Graphic*:

Eliot Hall, Newton, was well filled with a representative audience, including many persons well known in musical circles in Boston and vicinity, at the second concert of the first season of the Newton Choral Association. The stage was beautifully decorated with palms, ferns and potted plants, and the chorus occupied raised seats behind the soloists. The program was "The Legend of Don Munio," words and music by Dudley Buck, and the scene is laid in a border castle at the time of the Spanish and Moorish wars.

The careful training of the past few weeks was shown in the excellent work of the chorus, who sang well together, paying close attention to shading. The attack was made with firmness and the Wedding Chorus and finale to each part of the work went with vim

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and snap. The unaccompanied choral was given with fine effect and worked up to a great climax at the end. The delicate shading of the "Ave Maria" and "Requiem" were notable features. The work of the soloists, who were in excellent voice, was received with evidences of strong approval by the audience, and applause was frequent. Everett E. Truette should have high praise for his able work, both in past training and in conducting the production. Miss Laura Henry presided at the piano and showed a thorough knowledge of her duties as an accompanist and of a proper conception of the various parts.

The Boston *Transcript* also contained a laudatory notice of the same concert, Mr. Truette coming in again for a large share of the praise.

After a three hours' discussion at the recent meeting of the Handel and Haydn Society an election of officers took place, resulting in the re-election of the president and secretary. Frederick E. Long was made vice-president, and the board of directors for the year will be J. D. Andrews, E. P. Boynton, H. E. Cousens, W. N. Eustis, Courtney Guild, E. P. Knight, T. F. McAuliffe and G. H. Moore.

Jacques Hoffmann, of the Symphony Orchestra, sailed for Italy to-day, with his family. He will return early in October, in time for the Symphony season.

Josef Adamowski, accompanied by his family, will sail June 8 to be absent a year in Europe. Mr. Adamowski's place as violoncellist in the Boston Symphony Orchestra will be kept for him until his return.

At the New England Conservatory of Music on Wednesday evening the students of the advanced classes gave a recital, and next Wednesday the orchestral class and advanced students, assisted by Alexander Blaes, will give the program.

The performance of "The Court of Hearts," given at Copley Hall, was largely attended, the house being filled to its utmost capacity. Miss Mabel W. Daniels, the composer of the lyrics, sang the principal role. She has a good voice and uses it in an admirable manner, so that as composer, singer and actress she made three distinct successes. The operetta will be repeated at Brattle Hall next Saturday.

**BOICE PUPILS.**—That Mrs. Henry Smock Boice is a successful teacher is made apparent by the number of her pupils who are holding church positions. Miss Carolyn Ather has been re-engaged for the sixth year at the First Presbyterian Church, Elizabeth, N. J.; Miss Susan S. Boice, for the fifth year at the Westminster Presbyterian Church, Elizabeth, N. J.; Mrs. Lucie Boice Wood, for the third year at the St. James M. E. Church, New York; Miss Marion K. Camp, for the fourth year at St. John's M. E. Church, Brooklyn, and Charles Bogan, for the sixth year at the Church of the Holy Cross, Harrison, N. J. Miss Ray Stillman has just been engaged for the Lewis Avenue Congregational Church in Brooklyn, and John La Roche has gone to a Methodist church in Orange, N. J. As most of Mrs. Boice's pupils are professionals the list might be continued indefinitely, therefore we are able to mention only a few.

**ONE OF PROFESSOR SCHERHEV'S PUPILS.**—Miss Doris Riesenburger was congratulated at the success she made at her first appearance at the Adelphi Social Club's entertainment Saturday evening at College Point. The hall was filled to the door. Everyone present was more than surprised at her beautiful mezzo soprano voice, as well as with her graceful appearance and winning ways.

Her selections were "Dreams," by Anton Strelezki, and "Adieu, Marie," by Stephen Adams.—Flushing (L. I.) Journal.



BERLIN, PALLAS ST. 13, May 19, 1901.

**H**ERE is a new and true anecdote of Sarasate: While walking through a street in Madrid one day last winter, the violinist passed by an old blind beggar playing on a fiddle. (In Spain all beggars play an instrument or do something.) Sarasate stopped and listened a few minutes, then, handing the man a coin, he said: "Here, poor fellow, is a peseta for you. Don't you get tired of playing the fiddle all day like that?"

"Indeed I do, Señor, replied the beggar. God forbid that you ever have to play the fiddle!"

In speaking of his technic to a friend here last winter Sarasate remarked: "I do almost no practicing at all, yet my technic is constantly growing. Things that were impossible for me formerly are easy now. If my technic keeps on increasing in this way, I shall not know what to do with it!"

Sarasate is now one of the most picturesque figures on the concert stage. His snowy locks form a charming contrast to his swarthy complexion. His dainty, graceful and elegant manner of playing is quite unique. He is no longer the artist he was, for, in spite of the above assertion, which he himself no doubt believes, he has lost and is losing technic and many other things. He is, however, very interesting looking on the stage. He also looks very amiable when he is loudly applauded.

A friend, who is very intimate with him, says, however, he is the most disagreeable man to get along with he ever knew; that he is often impossible.

The Grand Duke of Baden-Baden probably thinks so too. An eye witness describes the following scene that occurred there last March:

Sarasate played in Baden-Baden, and the court was present at the concert. The Grand Duke, who is a very amiable and courteous old gentleman, spoke to him at the close of the concert, and complimented him warmly on his playing. Even the greatest artists consider it a special mark of distinction when a crowned head does this. Sarasate, however, stuck both hands in his trousers pockets, put on a grand air, looked upon the potentate as if he were a servant, and deigned not a word in reply.

This fiddle king from the land of the bull fighter has had too much success. It has spoiled him.

My last letter of April 12 must have gone astray. Hence, I write about a couple of concerts again.

Otto Floersheim's "Gesang" for the G string was played in public for the first time by Johannes Miersch at his

second concert on March 28. This piece has lately been published by Breitkopf & Haertel, of Leipzig. It is a most welcome and valuable addition to the violin literature. There is such a dearth of good new works for the violin, especially of works of this genre, that violinists should hail it with delight.

It is a broad and flowing melody in A flat of singular beauty and nobility. The accompaniment, chiefly in chords, is simple, the piano at no time dominating, so that the violin has a splendid opportunity to sing. The violinist, with the right kind of a tone on the G string, a tone with the quality of a deep, rich, velvety alto voice, will have in this piece a rare opportunity to shine, and he will find it a very grateful program number.

Miersch played it beautifully, achieving a marked and instantaneous success with it. The violinist was in fine form that evening throughout his long and varied program. His playing of three Bach numbers was masterly. The adagio from Spohr's Ninth Concerto he played with a noble and lofty conception and with a majestic tone. Following this he gave a rousing performance of Paganini's "Moto Perpetuo." In Wieniawski's D major Polonaise he displayed great virtuosity and much temperament. He scored a big success.

Laura Helbling gave a concert April 11 with the Philharmonic Orchestra. I mentioned this highly gifted girl in a former letter. She is a positive genius on her instrument. She is moreover intensely musical, and she has a glowing temperament.

She is, however, by no means a finished artist. Her technic is crude, her tone often rough and her rhythm unsteady. Her playing of the Bruch Concerto was very unsatisfactory; it was quite unfinished. In the new Sinding Concerto, on the other hand, she did much better. Parts of this she played surprisingly well. Her great talent is always in evidence in everything she interprets, but talent without artistic finish will not do. She should go to Neruda or some other great artist who is not pedantic, and who could understand her, and study about four years. She is much too young and inexperienced to study alone, as she has been doing of late.

In this charming young Swiss girl is a wonderful gift for the violin, yet I doubt that she will become a great artist. She has wrong views of study and development.

ARTHUR M. ABELL.

#### Arthur Mees and the Albany Festival.

Three concerts were given at the Albany May Festival, each conducted by Arthur Mees. The concerts attracted large audiences, and on the whole musical Albany enjoyed a rare treat.

The following extract is from the Albany *Argus*:

The Albany Musical Association sustained its high prestige admirably last night at Harmanus Bleecker Hall in the opening concert of the May Festival.

For ten seasons this body of singers, made up of the earnest musical element of the city, has labored to make the May Festival an annual expression of the finer musical life and achievement of Albany. Each year the association has put within the hearing of the local public soloists of recognized ability and an orchestra of training and professional standing. Each year it has produced compositions by the best masters, with the liberal policy of including the best work of the best American composers, so that its musical influence on Albany audiences has been educational in the modern as well as the classical sense. This year Horatio Parker's "Wanderer's Psalm" and "The Song of Hiawatha," by Samuel Coleridge-Taylor, the young negro composer, are the most important new offerings of the association.

The conductor, Arthur Mees, A. B., whose recently published book from the Scribners' press on "Choirs and Choir Music," is attracting wide attention, and has brought to the association the best training and the highest standards, and under his direction the chorus shows continued improvement and an unflagging musical spirit, for the May Festival, the climax of the Albany musical year, represents weeks and weeks of drudgery in rehearsal nights.

The orchestra this year is the same good company of musicians.

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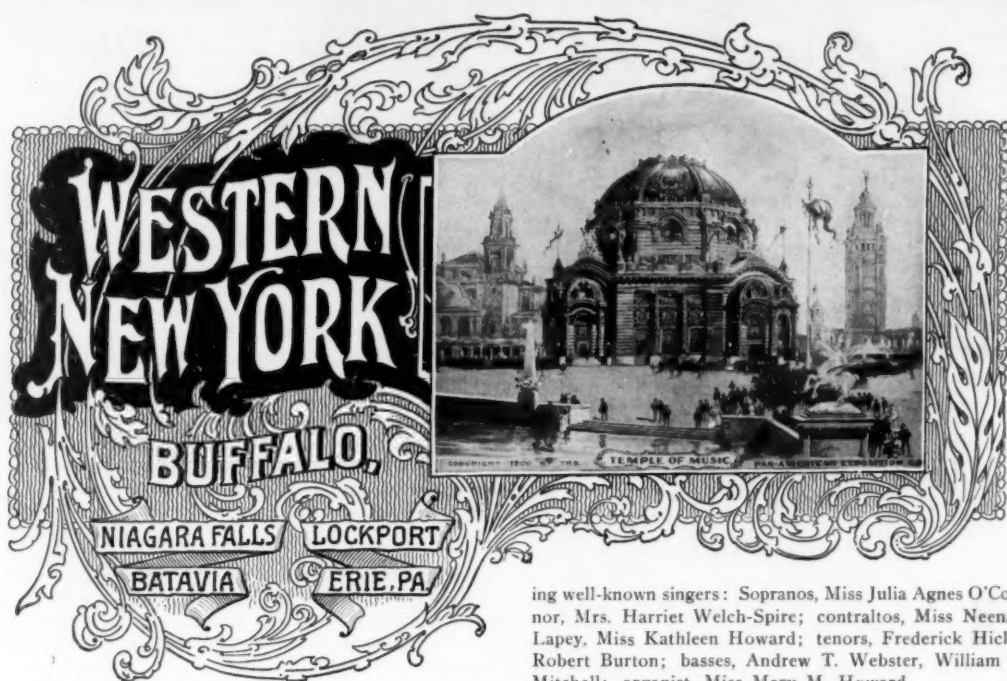
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BUFFALO, May 24, 1901.

**M**USICALLY, as well as otherwise, the Pan-American dedication was all that could be desired, with the exception of the expected organ recital by Frederic Archer, which could not be given on account of the unfinished condition of the organ.

The afternoon's program in the Temple of Music was opened by Handel's "Hallelujah Chorus," given in a masterly way by Fanciulli and his band of forty-five selected musicians. Later the Buffalo Orpheus and Orchestra, under the direction of Mr. Lund, gave most satisfactorily "Salve Libertas," by Sturm, the incidental solos being given by Mrs. Hoag-Haughey and Mr. Hager.

The evening concert in the Temple of Music was given by the Seventy-first Regiment Band, and was thoroughly enjoyable. The overture, "Saul," by Bazzini, showed to the best advantage the capabilities of the band.

May 19 Sousa and his ever popular band gave a fine concert at the Teck Theatre.

Among those who will sing at the beautiful Temple of Music at the Pan-American Exposition this summer is Miss Lemon, who has just completed a very successful season as soloist with Theodore Thomas' orchestra. Miss Lemon has had a great deal of experience in concert and oratorio work. The music committee has not yet announced the exact date for which she has been engaged to sing.

Hugo Schlam, of New York, will publish a cycle of songs by Henry J. Lautz, of Buffalo, with words by Heine. There are six songs in the cycle.

Bohumir Fialka, the great Bohemian pianist and composer, who will play on a later date at the Pan-American Exposition, played a concert arranged by Polish Singing Societies at Fillmore Hall Sunday evening.

At the Bethany Presbyterian Church on Tuesday evening, a lecture recital was given under the direction of Andrew T. Webster, by a chorus choir composed of the follow-

ing well-known singers: Sopranos, Miss Julia Agnes O'Connor, Mrs. Harriet Welch-Spire; contraltos, Miss Neenah Lapey, Miss Kathleen Howard; tenors, Frederick Hicks, Robert Burton; basses, Andrew T. Webster, William J. Mitchell; organist, Miss Mary M. Howard.

Miss Anna Lee, of New York, formerly of Buffalo, sang at the dedicatory service at the new Church of the Annunciation Sunday morning.

A most praiseworthy recital by pupils of Miss Raab was given at Loud Hall May 17, when a pleasing program was given.

Johannes Gelbke, one of the city's best known musicians, brought his piano pupils before the public for their annual recital Thursday evening of last week.

Franz Hofer assisted with horn solos.

Recently Miss Mary R. Southwick, of Niagara street, entertained the Tuesday Study Club, when a delightful musicale was given. Miss Ellen Stoddard read an interesting paper on "The Thoroughly Composed Song." Miss Ada M. Gates sang selections by Liszt, Brahms, Schumann, Schubert and Mendelssohn, in which her beautiful contralto voice showed to marked advantage. Robert Loud added several pleasing piano numbers.

The Sisterhood of Zion recital, May 9, was most enjoyable. Robert Burton's beautiful tenor voice and his artistic interpretations are always eagerly listened to, and Master Marvin Grodzinsky's piano numbers are given with the skill of which a much more mature pianist might well be proud.

The following communication was received by your correspondent from one who was present at Mr. Sheehan's recent pupils' recital:

"The fifteenth song recital by pupils of William J. Sheehan was given on Wednesday evening, May 22, at his studio on Franklin street. Those who took part were: Miss Jennie C. Burgan, Miss Anna E. McAuliffe, Miss Annie E. Maloney, Miss Mary E. McCall, Miss Carolyn H. Weber, Miss Sarah E. Taggart, Miss Bessie Starr, Miss Jennie B. Williams, Miss Mary Potter, Miss Besse Boechat and Voss Olsen. The pupils sang with credit to their teacher and themselves, and the marked gain noted over the work at the previous recital in March is sufficient evidence of Mr. Sheehan's skill in voice placing, and that he is entitled to his well earned reputation as an excellent teacher of good method. Among those who sang

are singers who are rapidly coming into prominence in Buffalo. Miss Boechat, who is now singing like a true artist, has been re-engaged as soprano at the Central Church. Voss Olsen has been engaged as tenor in the quartet at Plymouth Avenue M. E. Church. In addition to the numerous solo numbers by the pupils, the trio from Gounod's 'Faust,' and the trio, 'On Thee Each Living Soul Awaits,' from 'The Creation,' was given in fine style by Miss Boechat, Mr. Olsen and Mr. Sheehan. Miss Mary E. McCall played the accompaniments with rare sympathy and delicacy, and contributed much to the success of the recital."

The Buffalo Trio Club, with the assistance of Mrs. Harry Robinson, soprano, and Miss Clara B. Clark, monologist, gave a concert at Bradford, Pa., on May 6, for the benefit and under the auspices of the Commercial Travelers' Union of that place. The entertainment was a musical as well as financial success.

Since Mr. De Zielinski became organist and director at Plymouth M. E. Church, a quartet has been added to the chorus, which was hitherto a feature of this church, and a most satisfactory musical service is being given each Sunday. N. M. G.

**HAY-THOMPSON SONGS AT HORMESS MUSICAL.**—Mrs. Florence Hill Hormess, one of the prominent mezzo singers of Washington, sang the "Three Songs," words by Helen Hay and music by Berenice Thompson, on April 18, at a musicale. The Washington Post describes the musicale as follows:

"Mrs. Hormess gave an interesting musicale at her home on Thursday afternoon. She was assisted by Miss Gertrude Harrison, Mrs. Wilson Young, Miss Bangs, sopranos; Miss Mary Kimball, pianist; Miss Bertha Lucas, violinist; Howard Butterworth, high baritone, and Mrs. Berenice Thompson and Archibald Olmstead, accompanists. The features of the program were Mrs. Hormess' numbers, Chadwick's 'Sweetheart' and 'Chanson Ancienne,' by Sauzay, with violin obligato, and Mrs. Berenice Thompson's 'Three Songs,' which suit admirably the rich mezzo voice of Mrs. Hormess. The other numbers were all good. Mrs. Young was so successful in 'Pleur mes Yeux,' by Massenet, that she captured an encore, and sang 'Wen ich in deine Augen seh,' by Martin. As an extra number, by request, Mrs. Hormess and Mrs. Young sang a duet, 'Barcarolle,' by Chaminade."

**ANTON KASPAR TO BE RE-ENGAGED.**—The manager of Anton Kaspar, who has just returned from a successful Southern tour, is taking a keen interest in the young violinist. During the first concert he was seated in the audience, and was so much pleased with his reception that he promised to engage him for a more extended Southern tour he is planning for the future. The tour was also productive of several offers of additional engagements in cities which Anton Kaspar visited; among them one at Birmingham on May 23, and another on May 29 at Memphis. These engagements had to be refused, however, on account of previous Washington dates. Here is one of a large number of press notices, all very flattering:

Mr. Kaspar proved himself to be a virtuoso of the first rank. In rapid, brilliant passages his playing was always clean, while in songful places he was all soul. After his first encore piece, the "Serenade," Mr. Chalfoux and other violinists in the audience cried "Bravo!" And these same musicians applauded warmly every piece he played. His second encore selection was a dainty Berceuse.—Birmingham Age-Herald.

George Hamlin, tenor, sang with immense success the tenor part in a new cantata, "The League of the Alps," by Carl Busch, at the great May Festival in Kansas City, May 15 and 16. It was the first presentation, and Mr. Hamlin was accorded an ovation by the audience of 12,000 people. He also sang in "The Creation."

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## AN ENCOURAGING CAREER.

TO a representative of THE MUSICAL COURIER, E. M. Bowman, in his studio at Steinway Hall the other day, told the following interesting story about J. William Keen, of Paterson, N. J., one of his many pupils who has achieved success as a teacher:

"He discovered America," said Mr. Bowman, "in Tenant's Harbor, a little seaport village on the rugged and beautiful coast of Maine, not far from my summer home on Squirrel Island. His father was a sea captain, and so it happened that the child and his mother were taken on the long voyages to South America and elsewhere. It was during one of these ocean journeys that the little fellow learned to walk, and it was on the deck of his father's vessel. It must have been rather difficult for the little feet to keep step with the rhythm of a rolling ship. During his youth the lad traveled widely and had every inducement to follow his father's success as a seafaring man.

"But as he approached the time when he must make a decision as to his career, by some mental process, mysterious alike to him and to all his friends, he reached the conclusion that he could be successful only as a musician. This determination met with the disapproval, though not displeasure, of his parents and every one of his friends. Not one regarded it with favor or gave him the least encouragement, but having fully made up his mind, he resolutely set out to carry his purpose into execution. For years he worked on, making sacrifices in order to secure an education in music and in general knowledge. His instructor for the first five years was Miss M. F. Wolsey, of Paterson, and from whom young Keen gained correct foundational habits of touch. At length, on September 29, 1894, he gave his first piano lesson. In 1895 he came to me and is still studying with me, while carrying on his work with a large and growing class.

"His ambition from the first was to become a successful teacher. For such a career Mr. Keen has proved unusual aptitude. His patient, systematic, intelligent, tactful way of presenting to his pupil the subject matter for study, and his persistent and insistent course of following up the seed sowing, like a good farmer, with unremitting cultivation until he helps his pupil reap the harvest, combines to make him a successful teacher.

"His studio in Paterson is the large room formerly occupied by the Philharmonic Society of that city, and is therefore finely adapted to the pupils' recitals, which he gives at short intervals every season."

Mr. Bowman thus shows his practical and far-reaching, not to say keen sighted interest in the work of his pupil's pupils, and they in turn pay a graceful tribute to their teacher's teacher.

**MYER ON LAKE CHAUTAUQUA.**—The Point Chautauqua Summer School for Singers and Teachers of Singing, under the direction of Edmund J. Myer, promises to be unusually prosperous this season. Many names are already booked for the term, and others have the matter under consideration. A prospectus giving all particulars can be had for the asking. Mr. Myer will close his studio at 32 East Twenty-third street June 15, and open at Point Chautauqua, Monday, July 8.

**PIANO RECITAL.**—A very enjoyable recital was given Saturday night in Pembroke Hall, Woman's College, by Miss Marguerite Stilwell, pianist. The program offered by Miss Stilwell was of great interest and variety.

Miss Stilwell has but recently returned from abroad, where her solo appearances in orchestral concerts in Berlin and Dresden brought her before well-known artists and critics, who predicted for her a brilliant future.—Providence Journal, May 20, 1901.

At her English place of residence, Corsham, Lady Methuen arranged to give a musicale on May 23. Maud Valerie White, the composer; H. Whitney Tew, the basso, and other prominent artists taking part in the program.

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## Dorothy Harvey.

DOROTHY HARVEY, the Canadian soprano, who is now a resident of New York, sang at a recent concert given in the Grand Opera House, Ottawa, Canada, the event being under the immediate patronage of their Excellencies the Governor-General and Lady Minto. Sir Wilfred and Lady Laurier and other prominent persons. After Mrs. Harvey's last number Lady Minto, who had previously honored her, sent for the vocalist, whom she entertained in the viceregal box. Lady Minto complimented Mrs. Harvey upon her singing, presenting her on the evening of the concert with a magnificent bouquet of violets and lilies of the valley, and on the following day with an autograph photograph, representing Her Excellency in court robes, as she appeared at the last drawing room of Queen Victoria.

Mrs. Harvey has been engaged to take Kathrine Hilke's place as soprano soloist for the Friday and Saturday services at Temple Beth-El, Fifth avenue and Seventy-sixth street, New York. As is well known, this is an exceptionally fine appointment, the salary being, it is said, the largest now paid in New York city to any musician in a similar position.

The soprano will sing at the Binghamton (N. Y.) Musical Festival, taking part in Barnaby's "Rebecca" on June 6, and "Elijah" June 7, and her additional engagements continue until June 28.

The following are several press notices of recent date:

Mme. Dorothy Harvey, whose fame of voice and beauty had already preceded her on her first appearance in Ottawa, did not disappoint the large audience. She has a powerful, sweet and well trained voice and scored a decided success in her dramatic and splendid rendition of the aria, "Pleurez mes yeux, 'Le Cid.'" Her singing of her last number, a group of charming little songs, brought forth well deserved applause, to which she responded with an encore. Madame Harvey is a regally beautiful young woman and wore a lovely gown of real lace over pale blue. In her hair, directly over her forehead, were worn a diamond butterfly and spreading white vignette, forming an odd but beautiful coiffure.—Ottawa Free Press.

Mme. Dorothy Harvey, who has a magnificent stage presence, proved to have a well cultivated soprano voice of great power, range and sympathy. Her aria, "Pleurez mes yeux" ("Le Cid"), was beautifully sung, with great dramatic force and musical intelligence. She was most enthusiastically received, and obliged to respond to repeated recalls. Her varied group of songs was sung most delightfully, especially Liza Lehmann's "You and I," Chadwick's "The Danza" and the old French melody, "Ni jamais, ni toujours," which were given with exquisite delicacy and charm. Madame Harvey is an exceptionally handsome and stately blonde, with a peculiar charm of manner all her own, which, with her lovely voice, quite won her audience. She was superbly gowned in an elegant trailing costume of real lace and silver sequins over pale blue chiffon and silk, and wore a very fetching diamond ornament in her hair.—Ottawa Citizen.

**VIRGINIA BAILIE.**—Virginia Bailie's third musicale took place at her studio, Carnegie Hall, on Saturday morning, May 25, with the following program:

Prelude	.....	Bach
Album Leaf, No. 2	.....	Kirchner
Élégie	.....	Godard
Spinning Song	.....	Mendelssohn
Songs—		
Cradle Song	.....	Tschaikowsky
Who Will Buy My Lavender?	.....	Edw. German
Album Leaf, No. 2	.....	Mrs. Frank Edge Kavanagh
To a Wild Rose	.....	MacDowell
Impromptu	.....	Poldini
Miss Josephine Marshall.		

**A 'CELLIST'S SUICIDE.**—John E. Lundstrom, a 'cellist of this city, committed suicide yesterday by cutting his throat. Financial troubles are given as the cause.

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J. Lewis Browne, the organist, of Atlanta, sailed for Europe on the Belgenland. He will be absent about two months. While away Mr. Browne will be heard in recital in Italy, and possibly in France and in England. Mr. Browne possesses distinguished friends in Rome, who have invited him to that city.

**VOCAL INSTRUCTION.**—A prominent vocal teacher of New York, remaining at home this summer, will have vacancy for a few good voices. Terms reduced. Address VOICE, care of MUSICAL COURIER.

**WANTED.**—A bright business woman, who has some experience in the line of management of musical or dramatic artists; clever correspondent, quick witted, and with some knowledge of musical affairs. Address "Manager," care of this paper.

THE conductor of a Berlin singing society, well versed also in orchestral conducting, who has given concerts in Berlin with great success and received excellent criticisms, would like to take the place of director of a mixed or male chorus and to establish himself at the same time as teacher of the vocal art in a conservatory. References can be obtained from Prof. Dr. Joseph Joachim, director, and Prof. Adolph Schulze, head of the vocal department of the Royal High School of Music, at Berlin, and from Otto Floersheim, Berlin, W. Linkstrasse 17, in whose care letters on the subject should be addressed under the heading of "Conductor."

LOUISE B.

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CINCINNATI, June 1, 1901.

THE third and last concert of the ninth season of the Orpheus Club, under the direction of Chas. A. Graninger, on Friday evening, May 31, presented the following program:

## PART I.

Columbus Cantata, op. 60.....Brambach

## PART II.

Recitative, Cadenza e Adagio Religioso.....Vieuxtemps  
 Mei Muata Mag Mi' Net.....Zollner  
 Defiance.....Attenhofer  
 The Linden Tree.....Forschner  
 Hungarian Dance.....Hubay  
 Columbia's Praise.....Lachner

The club was assisted by Mrs. Adolf Hahn, violinist, who consented to be the soloist on short notice, on account of the illness of Mrs. Gisela L. Weber. The club soloists were Edmund A. Yahn, baritone, and Walter C. Earnest, tenor.

The cantata of Brambach was the conspicuous number of interest. It was written for one of the saengerfests, and perhaps on that account was less enjoyable, because it is intended for a mass chorus, rather than a select one. However, it contains much that is bold and vigorous—some good contrasts and dramatic effects. It is by no means an easy work to sing, especially as much of it is written for a high range. Considering these difficulties the club is to be congratulated upon what it accomplished. There was some uncertainty in the attack, but altogether the work had been thoroughly studied and prepared. A few of the choruses showed fine climaxes and the tone volume was at all times convincing. Mr. Yahn gave a dignified interpretation to his part of Columbus, and while Mr. Earnest was not always in the best of voice he imparted to his interpretation a good deal of vigor and intelligence. Of the miscellaneous numbers it need only be said that they revealed the usual enthusiasm and corps de esprit of the club. The color and individualization of each selection were splendidly maintained. The incidental solo in Attenhofer's "Defiance" was beautifully sung by Harry Weil.

Sidney C. Durst, who played the accompaniments, deserves a great deal of praise. He fills out with scholarly judgment and taste.

In regard to the soloist, Mrs. Adolf Hahn, it must be said that she played with all the geniality and passionate expression, yet tempered by delicacy, that are characteristic of the true artist. The "Adagio Religioso" of Vieuxtemps breathed all the inspiration of a prayer. In the "Hungarian Dance" her technic was sensitive to every point of phrasing and the finesse was of the highest character. Mrs. Hahn ought to be heard oftener in public.

In conclusion a tribute is deserved by the Orpheus Club and its director, Mr. Graninger. The results of this season's work mark a big stride upward. Two important choral works were presented—Bruch's "Frithjof" and Brambach's "Columbus," the first of these with orchestra. The chorus has gained in volume and musical compactness. All honor to Mr. Graninger and the club!

The Orpheus Club is the only club in this city that appears before the public with its work. The Apollo has dwindled to a mutual admiration society—its progress is concealed within the Chinese walls of its membership and a few invited friends. It is to be hoped that some day it will emerge from this self-inflicted crysalis condition and once more seek the light of day with more brilliant and gorgeous wings.

One of the musical events of the week was a recital given by pupils of Mrs. William McAlpin on Friday evening, May 31, in the beautiful parlors of the McAlpin homestead, Fourth and Pike streets. An audience composed of the musical elite of the city and suburbs was present. The program was as follows:

Shadow Song, Dinorah.....Meyerbeer  
 Miss Eugenia Pedretti.  
 Si vous n'avez nen a me diu.....Rothschild  
 Miss May Perin.  
 Mignon.....D'Hardelot  
 Serenade.....Neidlinger  
 Summer Time.....Bomgoin  
 Miss May Grandin Woodward.  
 Ave Maria.....Mascheroni  
 Miss Eugenia Pedretti.  
 Thou that Killst the Prophets.....Mendelssohn  
 Miss May Perin.

Non terno.....Mattei  
 Miss Naomi Chapman.  
 Scene from Romeo and Juliet.....Shakespeare  
 Miss Clara Burk.  
 Scene from Aida.....Verdi  
 Aida.....Miss Nannie Flack  
 Amneris.....Miss Naomi Chapman  
 Il Trovatore.....Verdi  
 (Acts I. and II.)  
 Lenora.....Miss Nannie Flack  
 Azucena.....Miss Naomi Chapman  
 Manrico.....Thomas G. Wright  
 Count di Luna.....Charles H. Thomson

The splendid results of Mrs. McAlpin's training were in most emphatic evidence. Superbly equipped for her task both by nature's endowment and art's refined culture, as well as by a valuable experience, she succeeds in imparting to her pupils a spirit and enthusiasm which mean success even amid difficulties. Some of the voices she has in training are of fine material. Among these are to be numbered Miss Nannie Flack, a lyro-dramatic soprano, and Miss Naomi Chapman, who has a voice of the genuine contralto quality. The male voices, too—Thomas G. Wright, tenor, and Charles H. Thomson, baritone—are



MRS. WILLIAM McALPIN.

of goodly promise. In the first part of the program Miss May Perin, Miss May Grandin Woodward, Miss Eugenia Pedretti and Miss Naomi Chapman acquitted themselves creditably. Miss Perin sang the aria by Mendelssohn with intelligence and dignity.

The feature par excellence of the evening was the operatic selection, introducing scenes from familiar operas, which were given with costume and scenery. In their presentation the amateurish cast was almost entirely lost. Particularly dramatic and satisfying was the scene from "Aida," in which both Miss Flack and Miss Chapman showed histrionic talent of no mean order. Miss Chapman, both as to voice and action, was a complete success and is to be congratulated. She was almost a typical Azucena in "Il Trovatore." She puts a great deal of energy and ardor into her work. Mr. Wright made up a very acceptable Manrico, and Mr. Thomson was an excellent Count.

Miss Ada Ruhl, soprano, is one of this year's graduates of the Conservatory of Music, and on Friday evening, May 31, she was assisted by Matthias R. Oliver, violinist, in the following program:

A Bird Is Softly Calling.....Mendelssohn  
 Birdie, Whither Dost Fly?.....Franz  
 Ungeduld.....Schubert  
 Elizabeth's Prayer, Tannhäuser.....Wagner  
 Violin solo, Hungarian Dances.....Nachez  
 Awakening.....Tirindelli  
 Come, My Own Dear Love.....Chaminade  
 Aria, Qui la Voce, I Puritani.....Bellini  
 Violin solo, Rhapsodie.....Hauser  
 Abendlied.....Schumann  
 May-Night.....Brahms

Miss Ruhl proved herself in every respect an artist of whom the conservatory has reason to be proud. Under the most careful training her voice has expanded and broadened, until she is now capable of interpreting song in accordance with the best and highest ideals. Her singing of "Elizabeth's Prayer" was characterized by a great deal of warmth, sincerity and force of character. Her art is versatile and takes in a wide range of subjects. Among the vocalists Miss Ruhl deserves to take rank which will grow in distinction.

On Monday evening, May 27, in the Odeon, a students' concert was given which was of considerable interest. They were piano pupils of Ernest W. Hale, of the College of Music faculty, assisted by voice and violin pupils. The program was as follows:

Bourrée, from A minor, Partita.....Bach  
 Miss Mame Podesta.  
 Andante, from A major, Concerto.....Mozart  
 Joseph Humbrecht.  
 Voice, The Lost Chord.....Sullivan  
 Miss Carrie Reidinger.  
 Piece Romantique and Gavotte.....Chaminade  
 Miss Ethel Hopper, first piano.  
 Violin, Concerto No. 5 (first movement).....Rode  
 Miss Edith Rubel.  
 Andante and Variations, op. 6.....Reinecke  
 Miss Nellie Caddy.  
 Duo, in A minor.....Rheinberger  
 Melbourne Clements.  
 Voice-Kinderlieder—  
 Guten Abend.....Taubert  
 Hanslein.....Taubert  
 Miss Carrie Reidinger.  
 Nocturne, A major.....Field  
 Serenade.....Jensen  
 Miss Nellie Caddy.  
 Presto, from C major Concerto.....Weber  
 William Scully.

Several of the pupils were talented, but Mr. Hale's superb training was manifested in each and every one. Mr. Hale is growing upon the public as a soloist and ensemble player, and he is equally successful as a teacher.

Several more students' recitals were given at the College of Music, notably one of Signor Albino Gorno's advanced pupils, which I shall review in my next letter.

J. A. HOMAN.

## GUILMANT SCHOOL STUDENTS' RECITAL.

WHILE the musical season is over for many people in town, there are many others who continue to take a hearty interest in recitals which are still being given. One of the best of these was the seventh students' concert of the Guilmant Organ School last Friday afternoon at the "Old First" Presbyterian Church, corner of Fifth avenue and Twelfth street. The program was truly ideal, and it was interpreted in an ideal manner by the advanced students of William C. Carl, the director of the school. The five Bach numbers played were particularly impressive, and in some respects the afternoon as a musical event approached in dignity and refined musical interest the importance of a festival.

Here is the program:

Prelude in F major.....J. S. Bach  
 Daniel Lang, New York.  
 Prelude and Fugue in G major.....J. S. Bach  
 Merrill M. Hutchinson, Montpelier.  
 Allegro Appassionata (Sonata V.).....Guilmant  
 Mrs. Gertrude E. McKellar, Bradford, Pa.  
 Doric Toccata.....Bach  
 Miss Ruth Wallace, New York.  
 Allegro con Fuoco (Sonata VI.).....Guilmant  
 Miss Mary H. Gillies, New York.  
 Prelude in G minor.....J. S. Bach  
 H. E. S. Wilson, Hoboken.  
 Prelude in C major.....J. S. Bach  
 Miss Edna C. Tilley, Newport.  
 March Pontificale.....F. de la Tombelle  
 Rowland T. Hull, Newton, N. J.

The closing recital will be given later in this month when the school will be closed for the summer.

MR. LUCKSTONE FOR EUROPE.—Isidore Luckstone, the vocal teacher, of this city, leaves for Italy on June 8, to be absent from here until the middle of September. Mr. Luckstone has had a very laborious season, and is in actual need of rest, which this vacation will grant him. The studio after October 1 will be at 128 East Sixty-fourth street.

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## MUSIC IN BALTIMORE.

BALTIMORE, June 1, 1901.

THE Peabody Conservatory of Music of Baltimore has just completed another fruitful and prosperous year under its present administrator, Harold Randolph. The staff of instructors is to be again augmented by two more distinguished men, Otis B. Boise and John E. Barkworth.

There will also be added a department in languages, of which Mabel Boise of Berlin will take the classes in German, John Howard Eager, Jr. (born in Rome of American parents), those in Italian, and Rosine Mellé, a Parisienne, the French classes.

There are certainly not living many more worthily successful teachers of theory and composition than Otis B. Boise, whom Director Randolph has induced to leave his work in Berlin to come to Baltimore.

Mr. Boise was born in Ohio on August 13, 1844. His parents being very musical, he began at an early age to study. At sixteen he went to Leipzig, his teachers at the Conservatory there having been Moscheles, Menzel and Plaidy for piano and Hauptmann and Richter for theory.

After three years he went to Berlin to Theodore Kullak. Later he began teaching in New York and while there was organist at Dr. John Hall's Church. During those years he wrote some large works—a cantata for chorus, soli and orchestra, performed by the Euterpe in New York; a concerto for piano, performed by Madame Auerbach in Baltimore; a symphony and overture, also brought out in Baltimore.

A psalm of his was performed during his second stay in Germany by Richter, then cantor of St. Thomas' Church, and met with a gratifying reception.

During the two summers of 1876-77 Mr. Boise made repeated pilgrimages to Weimar, during which time he was in constant intercourse with Liszt. Of this time he says: "I then first came to see the true relations of pedantic science to significant art. Liszt was incomparable as a critic. My attitude toward music was revolutionized through my intercourse with this great man."

During the next winter Mr. Boise spent some profitable time with Raff at Wiesbaden.

From 1878 to 1881 he resumed teaching in New York and composed among other things an overture played by Thomas in New York and by the Boston Symphony Orchestra, and a "Romeo and Juliet" Suite for orchestra with oboe and 'cello soli, for Damrosch's May Festival. He also gave a program of his works at Chickering Hall, Madame Auerbach having come on to play his concerto.

For the past thirteen years he has been teaching with most fruitful results in Berlin, the following formidable list of pupils being among those who have made names for themselves as composers: Ernest Hutcheson, Howard Brockway, Arthur Nevin, Edmund Hutz, Ethelbert Nevin, Otto Floersheim, Mrs. Wm. H. H. Robinson, E. F. Schneider, George Ferguson, David Levett, Charles Hilton, Mrs. Crane, Augusta Cottlow, Paula Szalit, Bertha Visanska, Kathleen Bruckshaw, Della Prentiss, Paul Tidden, H. H. Huss, Ernest Carter and Marguerite Melville.

John E. Barkworth, who will be the new instructor in organ, was born on the Scandinavian northeast coast of England, where his family has lived since the fourteenth century. He has had the advantages of the highest literary education that England affords, and with many careers open to him, entered the musical profession from choice.

He has made a special study of classical literature, of philosophy and of architecture. He was educated at Rugby and Oxford, where he held an open scholarship at University College, of which Dr. Bradley, the present dean of Westminster, was master. He studied organ at the Royal College of Music, with Sir Walter Parratt, organist of St. George's Chapel, Windsor, and composition with Prof.

Villiers Stanford and Sir Hubert Parry, later placing himself in Paris, under Richard Mandl, a pupil of Delibes.

He was for some time conductor and composer for Frank Pearson's Shakespeare Company, which organization could mount over two dozen plays at a day's notice. Each play had its own incidental music, some of the best of which having been composed by Mr. Barkworth's predecessor, Michael Balling, now a conductor of the opera at Hamburg. When the music for several of the plays was destroyed through the burning of a theatre, Mr. Barkworth was able to replace it from memory.

He has been markedly successful with his pupils in England, where the school of organ playing is much more severe than in America. For the past year he has been living at Ottawa, Canada, where he was organist of St. George's Church and music critic of the *Evening Journal*. Mr. Barkworth's degrees are M. A. and Mus. Bac. (Oxford) and F. R. C. O.

The three exhibition concerts of the conservatory, held last week, gave unequivocal demonstration of the educational value of the institution. The programs were well executed throughout, special evidences of talent and its worthy development being frequent. The programs follow:

## FIRST EXHIBITION CONCERT.

Wednesday Evening, May 29, 1901, at 8 o'clock.

- Triumphal March, for organ.....Dubois  
Miss Mary T. Buckingham.  
Aria, from The Barber of Seville, for soprano.....Rossini  
Miss Laurie Moomaw.  
Impromptu in G major.....Schubert  
Witches' Dance, for piano.....MacDowell  
Miss Beatrice Jones.  
Adagio, from the Third Suite, for violin.....Ries  
Miss Mary A. Randall.  
Prière à Notre Dame, from Suite Gothique, for organ.....Boëllmann  
Miss Anna McGilchey.  
Valse Caprice, for piano.....Chaminade  
Miss Edna C. Ball.  
Elsa's Dream, from Lohengrin, for soprano.....Wagner  
Miss Grace E. Miller.  
Piano Concerto in C minor (first movement).....Beethoven  
Miss Hattie Holthaus.  
Hungarian Rhapsody, for violin.....Hauser  
J. H. Foster, Jr.  
Aria, from La Gioconda, for mezzo soprano.....Ponchielli  
Miss Constance Strickler.  
Romance, for 'cello.....Grützacher  
Sidney J. Hamburger.  
Romance, in F sharp major.....Schumann  
Etincelles, for piano.....Moszkowski  
Miss Virginia C. Blackhead.  
Adagio, for four violins.....Spohr  
Misses Susan Dyer, Barbara Chandler, Mary Randall and Charles Kraemer.  
Aria, from The Daughter of the Regiment, for soprano.....Donizetti  
Miss Daisy V. Storey.  
Polonaise, for piano.....Moszkowski  
Miss Merie A. Baldwin.  
Aria, from Otello, for soprano.....Rossini  
Miss Catherine Faeth.  
Vision, for organ.....Rheinberger  
Reginald McAll.  
Andante Spianato and Polonaise, for piano.....Chopin  
Miss Hannah P. Randall.

## SECOND EXHIBITION CONCERT.

Thursday Evening, May 30, 1901, at 8 o'clock.

- Fantaisie and Fugue in G minor, for organ.....Bach  
Francis P. O'Brien.  
Variations in B flat, for two pianos.....Schumann  
Misses Rose Gorfine and Rena Glass.  
Spring Flowers, for soprano.....Reinecke  
(With violin obligato played by H. R. Thatcher.)  
Miss Emma L. Wise.  
Larghetto.....Nardini  
Romance in F major, for violin.....Vieuxtemps  
Miss Barbara Chandler.  
Aria, from The Huguenots, for soprano.....Meyerbeer  
Miss Ada L. Clark.  
Organ Symphony, No. 5 (second and fifth movements).....Widor  
Miss Nellie E. Grady.  
Piano Concerto in E flat major (second and third movements).....Von Weber  
Miss Carrie Ewell.  
Aria, from Lucia, for soprano.....Donizetti  
Miss Georgia L. Nelson.  
'Cello Concerto (first movement).....Hofmann  
Fritz Müller.  
Rondo, from Sonata in A flat, for piano.....Von Weber  
Miss Velma Rawls.  
Duet, from The Marriage of Figaro, for two sopranos.....Mozart  
Misses Georgia Nelson and Mattie Cross.  
Romance in A major, for violin.....Piot  
Miss Susan H. Dyer.  
Aria, from Elijah, for soprano.....Mendelssohn-Bartholdy  
Mrs. Jennie G. Stewart.  
Valse in F major (transcribed for piano by Schütt).....J. Strauss  
Miss Florence Burgunder.  
Fantaisie Caprice, in A major, for violin.....Vieuxtemps  
Howard R. Thatcher.  
Piano Concerto in E minor (second and third movements).....Chopin  
Miss Marion C. Rous.

## THIRD EXHIBITION CONCERT.

Friday Evening, May 31, 1901, at 8 o'clock.

- Piano Concerto in A minor (first movement).....Grieg  
Miss Nellie Higgins.  
Andante Pathétique, for organ.....Stainer  
C. O. Wingate.  
Violin Concerto in G minor (two movements).....Borncschein  
Played by the composer.  
Serenade in E minor.....Grünfeld  
Pastorale, for piano.....Godard  
Miss Marguerite Maas.

- Aria, from Samson and Dalilah, for contralto.....Saint-Saëns  
Miss Lelia S. Lee.  
Conte de Fées, for harp.....Oberthur  
Miss Selma Cone.  
Tarantella, from Venezia e Napoli, for piano.....Liszt  
Miss Hattie Hirschberg.  
Conferring by the director of teachers' certificates, &c.  
Piano Concerto in D minor (first movement).....Rubinstein  
Miss Minnie Klein.  
Trio from Cendrillon, for female voices.....Massenet  
Misses Georgia Nelson, Ada L. Clark and Sylvia Ware.  
Andante from Second Concerto, for violin.....De Beriot  
Charles F. Kraemer.  
Pastorale in F major, for organ.....Kullak  
Bruce Stover.  
Aria from Tosca, for soprano.....Puccini  
Mrs. Gertrude B. Evans.  
Valse in G flat major, for piano.....Schütt  
Miss Mary E. Krekel.  
Largo, for violins, harps and organ (by request).....Handel  
EUTERPE.

**HAMLIN'S SUCCESS IN MINNEAPOLIS.**—George Hamlin has returned from Minneapolis, where he sang in the "Hymn of Praise" and the "Swan and Skylark," with the Philharmonic Club. The Minneapolis *Journal* says: "Mr. Hamlin was accorded an ovation for his reading of the recitative and aria, 'Summer, I Depart,' in the 'Swan and Skylark.'"

Mr. Hamlin began with the recitative, "Sing Ye Praise," displaying a rarely rich voice and one of much tonal beauty. He reserved his full strength for an especially beautiful portion of the "Swan and Skylark." There is a liquid quality in Mr. Hamlin's voice much to be praised.—The Tribune.

George Hamlin, tenor, sang the beautiful lament magnificently, and was given a genuine ovation. It was one of the finest bits of vocal work heard in this city for many a day. Mr. Hamlin has made remarkable progress in his art since last heard in Minneapolis, while his voice still retains that virile, manly quality so rarely found in tenors. It has grown more mellow, gained more poise and more variety of color. All through the song, which breathes of the deepest sadness and despair, his voice was most expressively colored, and in the climax reached in the final note of farewell he thrilled his listeners. All his work last evening displayed the artist in voice, temperament and style, and demonstrated his right to the very front rank of American tenors.—The Times.

**HENRI G. SCOTT IN THE BACH FESTIVAL.**—The interest in the Bethlehem Bach Festival was centred in the production of the "St. Matthew Passion" on the second day. This was attested not only by the fact that every available seat was occupied, but by the presence of the large number of distinguished musicians from all parts of the country, and the consensus of opinion was that the performance will be entered in the annals of music as the finest ever heard in the United States.

In assigning to Mr. Scott the principal bass solos the wisdom of Director Wolle was clearly demonstrated, as the masterful manner in which Mr. Scott delivered all his numbers proved beyond question his thorough familiarity with this wonderful music. The public and press are united in their appreciation of his work. Here are some comments:

Mr. Scott sang his arias conscientiously and knew his music well.—New York Tribune.

Mr. Scott was heard in a number of recitatives and arias. His voice is perhaps not quite as sonorous as that of Mr. Baernstein, but it loses nothing by comparison. A remarkably pure quality, so rarely heard in the bass voice, was displayed throughout his entire work. The solo, "Come, Healing Cross," with 'cello obligato, was exquisitely rendered and was thoroughly enjoyed.—Bethlehem Times.

Mr. Scott, the basso, was very good. He sang his several difficult numbers with beautiful tone and adequate repose, and was specially good in "Gladly Would I Be Enduring."—Philadelphia North American.

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## RISE OF GILBERT-SULLIVAN OPERA.

**S**INCE the lamented death of D'Oyly Carte a good deal has appeared in the press concerning the origin and the method of starting the famous series of Gilbert and Sullivan operas at the Opéra Comique. By the kindness of Mrs. D'Oyly Carte we have been favored with the following letter, written in 1877, before the production of "The Sorcerer," which will, we are convinced, be read with interest by every playgoer, inasmuch as it throws a flood of light, otherwise unobtainable, upon the subject, and that, too, upon the unimpeachable authority of the late D'Oyly Carte himself:

"My LORD—Some gentlemen with whom I am connected are combining to form a small company for the purpose of establishing permanently in London a theatre which shall have for its staple entertainment light opera of a legitimate kind by English authors and composers. The recent marked success in London of different established dramas and comedies, and the recent agitation against the more pronounced forms of opera buffe and burlesque, would give the idea that a legitimate musical-dramatic undertaking would now be well timed, considering the large number of persons in London who take an interest not only in the drama, but also in good music. The very successful representation of the 'Prés St. Gervais' at the Criterion Theatre, which is a work nearly approaching the character of what I propose, is a proof that the public will flock to a really good entertainment. But the 'Prés St. Gervais' is by a French composer. I have every possible respect for M. Lecocq, but when one considers who are the most popular composers in England, one finds that they are not M. Lecocq and M. Offenbach. On any piano in any drawing room in England one will find half a dozen songs of Mr. Arthur Sullivan's to one of the French composers'. I believe that there is in England no lack of appreciation of native talent and no lack of efficient artists. I also believe that the causes of the failure of what is known as the English opera have been—first, that to perform grand opera grand singers are required, whereas any grand English singers that appear are drafted at once to an Italian stage; and, secondly, what is more important, the utter feebleness and absurdity of the plots and books which have been set to music by Balfe, Wallace and others. My plan is to ob-

tain the services of the most distinguished authors of the day to write books, and the most distinguished composers of the day to write the music, for a series of light and amusing but interesting 'comedy operas,' for the interpretation of which I have secured the refusal of an excellent West End theatre, and propose to produce in the first instance a new 'opera comique' by W. S. Gilbert and Arthur Sullivan, which they have talked over.

"To give the experiment a fair trial I require only a small capital. From my experience of theatrical management I know what can be done with very little, and find that £5,000 or £6,000 will be amply sufficient. Of this amount I may, I think, from communications already received from private sources, assume that we have promised from £2,000 to £3,000, and we have to find the remainder. It is proposed to do this by founding a small limited liability company. In this way those interesting themselves in the speculation will not be made responsible to an indefinite extent.

"To carry out our plan of subscribing the required amount we are naturally desirous of identifying with the undertaking some noblemen and gentlemen of distinguished position, and for that purpose we address ourselves in the first instance to your lordship, with a view of ascertaining whether you would be disposed to afford it the advantage which would attach to your name.

"The fact that my friend, Arthur Sullivan, is willing to connect himself with the company, and probably to accept the post of musical director, is no doubt an already strong recommendation, and the smallness of the amount of capital required is really a guarantee that the whole thing is a bona fide scheme, not undertaken by professional promoters for the sake of fees, promotion, money, &c., but simply a legitimate speculation.

"I should be glad to know if your lordship entertains the matter, and if you will allow me to call upon you. I am, my lord, your obediently,  
R. D'OYLY CARTE."

—Pall Mall Gazette.

**SKULL OF MOZART MISSING.**—Vienna, June 3.—The skull of Mozart, which was bequeathed to the Mozart Museum at Salzburg by the late Professor Myrtl, has disappeared. It was supposed that the skull was recently sent to the museum. The *Fremdenblatt* expresses doubts as to its ever reaching Salzburg.—The Sun.

## Everett E. Truette.

**E**VERETT E. TRUETTE conducted the concert of the Newton Choral Association at Eliot Hall, Tuesday evening, May 14, and this well-known and able Boston musician was highly commended for his skill as a leader. Following are the extracts from reports in several papers:

The music lovers of Newton were highly entertained last evening by a splendid performance of Dudley Buck's "Legend of Don Munio," by the Newton Choral Association, under the direction of Everett E. Truette, of Boston. This entire dramatic cantata, from the opening chorus of the huntsmen to the final hymn of praise, met with the heartiest applause. This is the first year of the organization, and the second concert that it has given, and consequently the results attained are surprising. The attacks in the chorus were firm and certain, particularly noticeable in the Wedding Chorus and "Down With the Moslem." The vim and snap with which the latter was given is a matter of congratulation to all who participated. The unaccompanied chorus was given with fine effect, the soft passages were very sweet and the leading up to a great climax at the end was worked out with good taste. Against the heavier choruses the "Ave Maria" and the "Requiem" stand out in contrast. The delicate shading in many parts of both of these choruses was a pleasure to notice.

The chorus was assisted by the following named artists:  
Don Munio.....Arthur Beresford  
Donna Maria, his wife.....Mrs. Jennie Patrick Walker  
Escobedo, chaplain to Don Munio.....Clarence B. Shirley  
Abadil, a Moorish prince.....Miss Pauline Woltman  
Constanza, his betrothed.....Miss Laura Henry was pianist.—Boston Transcript.

To Everett E. Truette, the able and popular conductor, is due a large amount of the praise for the marked smoothness of the performance. The singing by the chorus of eighty-five mixed voices was a feature which elicited much well merited applause. The parts were taken as follows: Don Munio, Arthur Beresford; Donna Maria, Mrs. Jennie Patrick Walker; Abadil, Clarence B. Shirley; Constanza, Miss Pauline Woltman. Miss Laura Henry was pianist.—Newton Journal.

The delicate shading of the "Ave Maria" and "Requiem" were notable features. The work of the soloists, who were in excellent voice, was received with evidences of strong approval by the audience, and applause was frequent. Everett E. Truette should have high praise for his able work, both in past training and in conducting the production. Miss Laura Henry presided at the piano and showed a thorough knowledge of her duties as an accompanist and of a proper conception of the various parts.—The Newton Graphic.

Mrs. E. Jocelyn Horne, the contralto and teacher, is to be at Belmar, N. J., in July and August, with some pupils from New York and elsewhere.

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